

FEBRUARY, 1898

The Etude

WITH SUPPLEMENT

Contents

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THE ETUDE

Woman's Work in Music.

A PLEA FOR MORE SERIOUS WORK AMONG SO-CALLED MUSICAL CLUBS.

SET in motion by Mrs. Theodore Thomas at the Columbian Exposition, a great wave of musical activity in the line of women's musical clubs has swept over the United States, recently compiled and published by Mrs. C. S. Virgil, there are over 225 clubs represented, and exactly one-half of the number have been organized during or since the Columbian year. Mr. Thomas felt so strongly the great influence these clubs, particularly choral clubs, would have on the musical culture of the country, that he gave great help to the movement which Mrs. Thomas so ably carried out. Mr. Krehbiel, in speaking at the informal meeting of women's clubs at the M. T. N. A. Convention last June, said he thought the influence for good of these clubs could not be overestimated.

So much for the good that these clubs do; but there is an element of evil in them that bids fair to hurt the cause of music. That a little learning is a dangerous thing needs no proof at this late date, and in the wake of this great wave of musical enthusiasm has come a train of dilettantes who organize musical clubs without serious aim or serious work. The recipe for the making of one of these clubs could thus be summed up: Take a high sounding name, add a good deal of constitution, mix well with by-laws and parliamentary discussion, sing a few songs, play a few pieces, read an occasional paper, season well with tea and talk, and, above all, have a beautiful club pin, and, behold! you have a musical club!

Shades of the great departed! Could Beethoven, Mozart, Schumann, and all that noble army know the play that is done under the shadow of their names, would it't they and St. Cecilia herself die a second death?

Again, a strictly literary club will take to itself a musical department, which generally means that some of the members who do not enjoy mental food need diversion, or that the appetites of the club need to be whetted for the physical repast to follow; so a sort of preandinal is served up in the way of a few songs *a tremolo*, or a tumultuous performance on the piano, and, lo! we have a musical department in our club. Notwithstanding this pessimistic view of women's clubs, there are many that are doing noble work whose example is felt in a large number of communities. It is to be hoped that they will prove to be the little leaven leavening the whole lump.—ADA R. DONOLAS.

There was a time when amateur female singers and instrumentalists were looked upon with horror by society people generally, and the term "musical performer" was in very bad repute. All is changed now, because custom has ordained that muscians in private houses are proper and quite in keeping with fashionable functions of all kinds; and whether they are given by women who make music a profession, or whether by those who follow the art only as a pastime, it matters not. Are you a player on any instrument or do you sing? If you can answer affirmatively to either of these questions, then you may consider that you will have no trouble in obtaining a hearing in society circles. The woman who has a superior voice, of course, stands a better chance than the one whose abilities are only of the ordinary quality, but she who can both sing and play in great demand in fashionable circles in all of the large cities.—"The Metronome."

MASCULINE AND FEMININE IN MUSIC.—Roughly, one can divide composers into two classes: that which appeals to men, and that which appeals to women. Among the first are writers in a London paper puts Brahms, Bach, Beethoven, Wagner, and Schumann; and among the second, Mendelssohn, Grieg, and Chopin. Some composers appeal to both men and women, as

Wagner. He says: "I am not at all sure that women really care for what is best in his music. They like his emotion, but do they admire his solidity, the richly web embroidered purple of his harmony, the wondrous web of his polyphony, the sombre emphasis of his declamation?" All women like Chopin, on the other hand, just as very few women really care for Beethoven unless they be educated musicians—for education balances the influence of sex. Then there are masculine and feminine pianists and violinists. Paderewski appeals more to women than to men, and d'Albert more to men than to women; Sarasate is particularly a feminine violinist, whereas Joachim and Ysaye are not. In order to arm gathering indignation, I may as well say that by masculine and feminine I do not refer to the mere accident as to whether a human being is born a man or a woman, but to the essential cast of mind and temperament."

* * *

To the amateur club woman is opened a field of musical study nowhere else obtainable. Not only has she the enjoyment of studying the works of composers, judgment and comparison of their interpretation and execution by her associates; the interesting development of individuality in conception not the least of such enjoyment,—but the advantage of personal active performance before stimulating critics is also hers. No critic is so relentless as the amateur; and while charity comes with advanced knowledge, the amateur finds, perhaps, more stimulants in the possibility of condemnation of her equals than in the kindly leniency of her masters.

There is no means of correctly estimating the value of the amateur club to the musical culture of a community. The incentive to study and the inspiration of competition are inestimable; and the opportunities for acquaintance with classical and modern composers, as also of hearing artists in the profession, are by no other means attainable. To my mind many benefits would accrue by federation. Interchange of both musical and executive ideas would help in eliminating the many difficulties and errors sure to develop in the progress of the work, and the amateur club thus establishes a national rather than a local plane, insuring more progressive and pretentious results.—MRS. G. E. CARPENTER.

* * *

It is feared by many musicians that the work of women's musical clubs will expand itself without good results; that a sort of amiable fad will be its characteristic note, and the ladies will hold their meetings and have a nice, sweet time and bear a lot of sweet talk about music, with all the necessary fluffiness, without leaving any more serious impression upon the community at large than a soap bubble. There is something in this idea and there is a certain line of work in connection with these clubs now going forward which is open to this criticism.

I mean now that whole list of lecturing and talking about music which follows those persistent feminine ideals—the syllabus and the candied fruit. It is so easy for a woman gifted with a fine presence and melodious voice, an angelic complexion (when she is not crossed), fond of music and well-gowned (for nothing gives so solid a confidence as this), to stand before an audience and talk with a tamable iridescence with alleged application to music; a little poetry on the side, occasional references to Raphael and other well-known painters, with a慷慨 of angels, sunsets, and halos. If her audience is properly selected, the impression at the end of the effort will be that of having experienced something "quite too sweet for anything."

But its value as an explanatory modus for musical art, or as an inspiring incitement to serious study of musical art, will be not only absolutely nothing, but worse than nothing. It is the case of the soap bubble again, which, when it bursts, leaves behind it nothing; but at the same time you are "out" a certain amount which you never get back.

The candied fruit ideal leads to a slightly different prediction, the enjoyment of moonbeam and halo being rather less; and for stiffening, or as a basis for the saccharine crystallization, a few facts are usually taken, just as they put a string in the kettle for the rock-candy to crystallize upon. In this way certain facts about composers, epochs, important compositions, and the like, are administered in a sugar-coated way, often very pleasantly, to the patients and without perceptible harm to their musical health.—W. S. B. MATHEWS in "Music."

* * *

POSSIBILITIES OF PROGRAMME MAKING IN SMALL CITIES.

If there exists in a small town or city a good musical leader with a well-developed repertoire and a capacity for organization as well as a genius for programme building, the chances are that, from an educational point of view, the benefit will be inestimable.

The great thing to avoid in such work is that the natural desire for popularity shall lower the standard, and the programme shall be leveled to meet the wishes of the mitered ears that hunger for "tunes."

That programme making is a fine art can not be denied, and it must be managed with discretion, tact, and judgment.

One can not expect the average untrained listener to be jerked from "All Coons Look Alike to Me" into the exalted atmosphere of a Beethoven symphony, without a pause between stations, and arrive in other words a breathless condition, something stammered, in fact.

But one must ever keep his eye on a pure, high standard, and insist upon intelligent conception.

Lecture recitals, once so novel, now so well known, have been productive of much good, fruit.

A small city, suburban to a metropolis, has what would otherwise be a somewhat flat and tasteless winter season, enlivened by two vocal clubs, both admirably managed. Suburban towns frequently depend almost solely upon the attractions of the parent city, and one who has been a resident of a suburb well knows the discomfort during the last numbers of a programme, and the finish is quite often sacrificed for fear the last train will be missed.

These two musical clubs are composed the one entirely of men, the other of women.

The latter club is under a particularly capable leader, who loves music for music's sake. She does her work entirely for love and receives no remuneration at all.

The club rejoices in the somewhat novel name of "The Dominant Ninth," and has some fifty members who pay \$5.00 each at the beginning of the season, and this supplies them with music and pays the other expenses. There are some 300 associate members who also pay \$5.00 yearly, their tickets each admitting two persons to the five recitals given during the season, three of which are artist recitals, while two are given by the club. No single tickets are procurable. The club meets for practice once a week, and is admirably drilled in high-class chorus work.

During the present season two artists' recitals have been given, namely, Madam Lehman's setting of the Rubaiyat, and Omar Khayyam's great Persian Quatrains as translated by Fitzgerald.

This most difficult and praiseworthy piece of work was listened to most earnestly by the audience and was received with enthusiasm. The leader preceded the singing with a brief explanation of the poem and the music.—MRS. L. E. CHITTENDEN.

* * *

A CARD FROM MRS. THEODORE THOMAS.

MRS. THEODORE THOMAS desires to inform the press, the public, and the amateur musical clubs of America, that her name has been a second time fraudulently used in the circulars of the National Federation of Women's Musical Clubs, as the chairman of its Board, in spite of her published statement to the contrary and her indignant protest against its unauthorized use in the same connection last fall. Mrs. Thomas wishes to state emphatically that she is not, and never has been, connected with the Federation in any capacity whatsoever, and that the circulars issued by that Association signed with her name as president of its Board, are, so far as she is concerned, fraudulent.

The candied fruit ideal leads to a slightly different prediction, the enjoyment of moonbeam and halo being rather less; and for stiffening, or as a basis for the saccharine crystallization, a few facts are usually taken, just as they put a string in the kettle for the rock-candy

THE ETUDE

GUILMANT'S concert tour will be extended until some time in March. An English writer says that the influence of the great French master has definitely shifted the center of artistic organ playing and schooling to Paris.

RICHARD STRAUSS gave some concerts in London at which several of his recent orchestral works were produced. As usual, the critics and public are divided—some lauding the composer, others damning him with faint or no praise at all.

A WRITER on Brahms has noted the interesting fact that in his earlier life the composer wrote long sonatas, whereas toward the end of his life he gave himself to the making of smaller pieces, intermezzi, rhapsodies, and other short single movements.

The report is current in both secular and musical journals that Max Bruch, the composer, now in his advanced years, is in needy circumstances. Many patrons in Germany have interested themselves, and it is announced that he will be placed above want.

THE Berlin Mozart Society has examined and pronounced genuine a sketch-book of Mozart which dates from the year 1764, when the boy was but eight years old. It is a small volume of forty-two pages and is filled with compositions by the precocious child.

THE National Congress of Musicians will meet at Omaha during the coming exposition. Wm. H. Sherwood will preside.

A FRENCH musical instrument maker has made a chromatic kettle drum. What a boon to the modern composer of orchestral music!

OPERA singers in Germany receive much lower salaries than the same class of people in the United States—not more than a third, in many cases still less.

Dvorák is said to be continuing his researches in regard to the characteristics of negro music, which furnished the inspiration for his symphony "From the New World."

PADEREWSKI has abandoned a proposed series of recitals, and has announced that he will make no more concert tours until he has finished his much-talked-about Polish opera.

SIGNOR NICOLINI, husband of Adelina Patti, died at Pan, France, during the past month. He was a famous Italian opera tenor, and was married to the great prima donna in 1896.

THÉODORE THOMAS and his orchestra met with decided success on the concert tour over the Western circuit. The Boston Symphony Orchestra has had the same results in the East. These two organizations are now supplying the demand for the best orchestral music not only in their own cities, but practically in the whole United States.

AN innovation has been introduced by the Vienna Philharmonic Society, which, if adopted by our leading orchestras, could be made a great stimulus and offer useful opportunity to students of composition. It is announced that several rehearsals will be set aside every day for the trying over of new pieces which any composer may send to the society.

ARTHUR NIKISCH has signed a life contract with the authorities of the famous Gewandhaus Concerts in Leipzig. This will entirely present his possible return to the United States as a conductor.

DURING his enforced idleness due to his late illness, while engaged in giving a series of concerts in England, Grieg wrote a new set of "lyric pieces" for the piano. He has recently played them in public.

THE Chaminade tour of the United States seems to have been abandoned or postponed until the next season. It is said that the composer had formed great expectations of the financial returns of her tour.

MRS. H. H. A. BEACH's symphony will be performed in Boston and New York this season. This is a great tribute to the work of Mrs. Beach and a recognition of the status toward which many women composers are aiming.

A BROTHER of Tchaikowsky is collecting materials for a biography of the great Russian pianist and composer. The writer was a great letter-writer, and many of his letters from other people were preserved. These, and a diary covering a portion of Tchaikowsky's life, should aid in the preparation of a most interesting and valuable contribution to musical literature.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the other sheet. In every case the writer's name will receive no attention. In no case will the writer's name be printed to the questions in *The Etude*. Questions that have no general interest will not receive attention.]



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L. A. P.—It is not an easy thing to explain, in a few words, such a subject as this. Perhaps it will help you if I am referred to the matter of punctuation as used in ordinary writing. You know how inestimable a sentence or, better still, a paragraph will become if you take away all commas, semicolons, and periods. Now, in musical notation, the notes are the words of the work, broken like a chapter into paragraphs, sentences, and phrases; and the curved lines of various lengths indicate the extent of the different divisions (sometimes called phrases) of a composition. It is important to note this, since otherwise the mind of the hearer has no resting point, as it were. If you have done or should do some study in analysis, you will find the subject become very clear. Meade's "Songs Without Words" will furnish good study in phrasing.

C. N. Y.—Intervals are named from the number of letters they include before the interval between C and A is a sixth. If written C-G, it is a major sixth; if it is a minor sixth, it is an "augmented" (or "decreasing") sixth in the sense that it is written by eight half-tones. A minor sixth is always called an "enlarging" (or "extending") sixth (or an interval of an interval). If written C-A, it is a major ninth, as they are separated by nine half-tones; if written C-B, it is an augmented ninth—they are separated by ten half-tones. C-D is a major tenth; C-E, a minor tenth; and C-F is a diminished tenth. The same keys on the piano are called, but C-B flat contains seven letters, and consequently is called a seventh.

The relationship of scales depends on the intervals they possess in common; thus the tetrachord C, D, E, F, belongs to C and F, and therefore they are related. Consequently, every key contains two major relatives, therefore the group of related keys contains three major and three minor scales.

The relatives of a minor key are those keys that are related to its relative major, or vice versa. The relatives of A minor must be C major, F major, G major. D minor is also related to A major.

The relationship of scales is ingeniously treated in a work by Dr. H. A. Clark, now in press, in which this relationship is made the basis of a simple system of learning harmony.

H. E. R.—There is a secret rule that governs publishers in sending competition for publication. It depends on the reputation of the composer, the worth of the composition, and the price of the catalogue of the publisher, and also the supply of the style of the composition submitted may be out of proportion to the demand. We have lately rejected all two-step; we have published about as much as we can well handle in that line. The waltz more especially is also being sent in profusion. The above are only a few of the points that have to be taken into consideration in making a decision as to accepting a composition. It may be of interest to know that we do not accept one piece out of ten that are sent to us.

M. A.—We suppose that you mean reed-organs in your question as to the meaning of the terms "8 R." and "16 R." in connection with organ stops.

The terms are derived from the pipe organ. The low C, second ledger line below the staff, bass clef, which is also the first key on the pipe organ, is produced by a pipe eight feet long. This is the normal stop, to speak, and corresponds to the pitch as given on a piano. If you play a note with a pipe eight feet long, the sound register is called an 8 ft. tone. If you draw out a 4 ft. pipe, you will note that the pitch, using the same key, is an octave higher than that of the 8 ft. stop. If both are played together the effect is as if two voices sang a melody in octave parts. If you use a 4 foot stop in the treble, and a 16 foot stop in the bass, the bass will be two octaves apart. Your reed-organ should be provided with a 4 ft. bass stop, which can be used with a 4 ft. treble stop to produce a light, soft effect, especially if the playing be done an octave lower than the printed note call for.

I. V.—A rule often given to find the key of a composition is to note on what degree the final chord of the piece is based. In the great majority of cases the bass is the tonic, and you will name the piece accordingly. For example, say the last note on A. If the signature is three sharps, the key is A major; if the same as C—that is, without a sharp or flat—the key is A minor; since A is the fifth of C, and C major and the relative minor of C. This may be formulated in the following manner: If the bass note of the last chord of some scale, the key is the minor of the same degree as this bass note. In some his compositions, such as Sonatas, the piece ends with a flat or a sharp. In this case, the key of the piece is determined by the first or principal movement, which is always the leading factor in fixing a key; similarly, when a movement has several subjects, go along with the first.

THE ETUDE

HOW TO MAKE A LIVING.

BY ERNIE LUDLUM.

(Continued.)

A MIGHTY friend of mine who has been much interested in the present series, informs me that it is all very well to point out "how to make a living," but that it would be of much more benefit if practical suggestions could be made as to "how to make several livings." That to enlarge the scope of the topic would be manifestly an impossibility; and speaking of the desirability of maintaining one's price for all pupils alike, draws attention to the lamentable fact that so many parents are apt to select the cheapest teacher without considering that he might turn out to be the best in the end after all. They proceed on the plan of the traveler, who steps up to the railroad ticket office and asks for a ticket to Springfield. "Which Springfield?" asks the ticket seller, "Illinois, Massachusetts, or Ohio?" "It makes no difference to me," quoth the traveler, "give me whichever is the cheaper."

It is foolish to encourage false hopes or to raise great expectations without a proper basis to work on. Sooner or later the student will realize that fate has ordained otherwise and the blame will rest on the teacher. One can not sufficiently go into the details of what constitutes proper practice and sensible study. By "proper" I mean beneficial. Almost without exception all students practice too fast; instead of making that tempo the starting point which can be accomplished comfortably they start at too great a speed. The consequences are most injurious, the performance is necessarily incorrect, and constant stumbling causes all control over the fingers and the mechanism is totally lost, and the result is an unmeasured jumble. The remedy is so simple and obvious that it should really be considered a matter-of-course and self-evident fact. Slow practice, at first with separate hands, will do wonders. Every little difficulty should be dealt with separately and thoroughly mastered before incorporating it with the piece as a whole. It is a good plan to practice portions a definite number of times. In many works, particularly the classic, speed is quite a secondary consideration, and an evenly developed technique is much more necessary.

As to memorizing, I consider it a specific quality of the mind, like sight-reading; both must come somewhat naturally in order to admit of much development. To get the first place [like acquiring the first million] is the rub, the rest comes easy. A big repository is not necessarily an indication of a great artist. It is a very easy matter to play a great many pieces very badly. Better study a few selections to a great finish, for you will be judged by them; and if one important piece is performed well it is readily assumed that you can easily master others.

In criticizing others, give them credit for what they have accomplished, and do not blame them for omitting that which is not in their line or legitimate sphere. Keep up your credit if you can and pay your debt, even if it keeps you poor to do so; the best way is not to ask for credit. It is not a bad plan to have a small sum at the music store, and just as well not to confine your patronage to one in particular. If you are of sufficient importance to be recognized by a piano house in your professional capacity, do not make yourself the slave of an agreement to give all your custom to the one house, and demand to the abuse of other commercial interests in the same line of business.

However, to derive some pleasure from the exercise of your profession in concert playing, of course, there is a sense of power which amounts to some latent satisfaction. The artist, however, is too often like the chef, who prepares a dinner simply for the enjoyment of others, but there is likewise a tremendous satisfaction in watching the improvement of your students from year to year, unless they are subjected to some competitor. Do not imagine that you will build up a banditti by working what is commonly known as the "society racket." Fashionable pupils are but seldom desirable students. The many from which they have continually in the fire (curling, etc., etc.), take up all their available time, and very little is left for serious study. Besides,

they are never in town to take their lessons; a slight cold, which Smith Bros' famous preparation would speedily cure, sends them to the south of France; or their return the hay-fever season commences, and necessitates a trip north, and a rheumatic attack finishes the year at some hot springs. Better attend to the musical wants of the educated middle classes, to whom the art means more than a dancing, fencing, or riding lesson world.

Deal gently with the hallucinations of pupils—they all imaging that it always storms on their particular lesson day, that they played perfectly just before leaving home, that they did not make the mistakes you corrected, that their practice is not doing them any good and that every one else performs much better. These things do not hurt anybody, and can be dismissed without serious discussion.

When a pupil whose work you have valued disconcerns, ascertain the cause. Often a frank explanation of some slight dissatisfaction of which, perchance, you have been ignorant, will clear the atmosphere and enable you to retain the pupil. From new applicants ascertain many points definitely; inquire as to their past work, their possibilities of practice, what their plans are, how long a period they can devote to study; in short, elicit sufficient information to enable you to go ahead systematically and definitely with the work of each individual. Very often specialties of technique are materially helped by one pertinent remark, much more so than by a long circumlocutory explanation.

Half the battle is won in the correct grading and attractive selection of teaching material, and in this matter the teacher must permit no interference from any one. There are many fine compositions which are not suitable for pedagogic purposes. It is foolish to go rainbow-chasing in one profession. Every town has its Rosenwalds and Pawelkows, who really imagine that they can easily duplicate the performance of these masters. They do not reflect that if they could, the success would also be duplicated. The world furnishes a free-for-all race, and the best sprinter usually wins; only, you must not relax your eternal vigilance. Remember that all things come to him who hustles while others wait. Be satisfied with your lot, and try to own one. The composer need not wait for inspiration, nor the teacher for talent. It is our business to teach every one that they can possibly learn, talent or no talent, and with sufficient application a great deal can be accomplished by any student. It is astonishing how much poor playing one hears in spite of first-class instruction, and vice versa. Some people are fated to play very well, and many destined to perform very badly, but the pupil must take her own risk, for only the sequel can tell.

There is a constant shoving process going on. Push hard just as hard as you are being crowded, or you will go over the brink and end in oblivion.

songs are stopped. Often this becomes a serious matter, and one which it is a delicate and difficult task to cope with successfully.

As to results, we must, *nolens volens*, get them in all cases, and teach everybody to play something reasonably well. People must be made to exercise, in music study, a small modicum of that common sense which they have to bring to their public school work. Often an intelligent student wonders why she has gone just so far, and is not perceptibly going much further. In such a case the uses of old methods are exhausted, and different modes of practice must be suggested. It will not do to come to a standstill. Do not let your students catch up with you. If you can not do any better, keep just a little ahead of them, for otherwise you are a "goer."

Too much attention can not be paid to the early cultivation of a musical touch on the piano. Since it is an instrument of percussion, and naturally furnishes a less grateful task as to the purely sensuous element and production of sound (so much more evident in the human voice or in stringed instruments), the difficulties in the way of producing artistic effects are much increased. The proper use of the pedal finds its value in connection with this very point.

Many have practiced too much, but never enough. So long as the scholar simply does it because she is told, the benefits are dubious. It is only after she becomes an independent agent and mental force that a higher view of the task is taken.

There is a constant shoving process going on. Push hard just as hard as you are being crowded, or you will go over the brink and end in oblivion.

THE AMERICAN STUDENT.

OUR young people have not learned to study. As has been said, we possess the most wonderful mechanical genius and aptitude; the idea seizes us to begin study; the whole plan is comprehended in the getting of an instrument; and it is undoubtedly true that we can get something out of it quicker than other people the world over, but we get nothing refined. Our system of musical study is woefully hap-hazard, in the face of all the culture that has been brought to us; by all the many teachers that have been imported and brought up about us we seem not to be affected. I am speaking of the general run of American young people. We get a teacher; he may be good, he may understand his business thoroughly, he may set us to work on the most perfect method, but he is powerless to deal with our impetuosity to get at results; long before he can succeed in laying a sure foundation, we have anticipated him, and got the capstone laid, and the ridgepole, completed the structure, and gone off with it. It is difficult to fix the blame for this condition; probably there is no blame to be fixed—it is one of those conditions which will meet us by itself out by the law of evolution. Occasionally we meet with a young person, a real American, who has the enthusiasm, slightly differing from most others, which makes him resolved to spare himself no pains and no trouble to make his course complete and his results commendable. In such cases the intelligent, conscientious teachers manage to save a little seed, which, falling upon fertile soil, results in something like satisfactory fruitage. However, the world was not made in a minute, and America can not be made aristocratic in this decade nor in the next; consequently, it is well that we get a barbarian satisfaction out of our barbaric music. If any of my ambitious readers object to this latter phrase, they may console themselves by saying it is the other fellow who is the barbarian.—LEWIS W. DODEN in "The Leader."

It must be remembered, always, that art does not import qualities; it only develops them. We see in a picture just about what we want to see. To the pure all things are pure. Music plays upon the forces within, arouses and develops them, does not import goodness or badness per se. If music bestowed all the desirable virtues upon its devotees (we wish it did), our orchestral musicians would be pinks of perfection, but they have not all, as yet, arrived at that desirable condition.—"Musical Visitor."

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THE ETUDE

OVER-DIRECTING.

S. N. PENFIELD.

II. The first instruction must be dictated by the best efforts possible in any part of the educational system.

III. The first instruction can be right, relatively, only when the teacher is constantly alert to be well up to the times, to question, and to increase what she has.

* * *

THE OLD-FASHIONED MODEST AND THE MODERN BEAT.

DR. ROBERT GOLDBECK.

THERE exists still much doubt about the correct manner of performing on the piano the two rapid ornamental notes associated with any given tone, as, for instance, the small printed notes c, d, followed by the principal note e, or the sign ~ over or under a note, which means the same thing. In the works of the old masters, however, we should make a difference between this sign ~, and the printed small notes. Chopin even adheres to this difference. When the sign is there the meaning is that the first small note should go with the bass (or accompaniment), while when the small notes are printed, they may be played before the accent. Undoubtedly such grace notes were known in Mozart's time, and even Bach used them occasionally. Since Schumann's time the manner of playing these ornamental additions has become absolutely a matter of taste, and is regarded so by all intelligent pianists. There is no rule about it any longer; we must not forget that in older compositions it does sound better to have the first small note come simultaneously with the accent, and that in Chopin the exceptions to this suggestion would not be very many. What Schumann disliked was the rigid adherence to this rule even when good taste seemed to forbid its being followed. He consequently wrote the two small grace notes in the previous measure (if the embellishment happened to occur at the beginning of a bar), whenever he wanted the player to execute them before the accent.

* * *

PRACTICING WITHOUT NOTES.

MADAME A. PUPIN.

NEXT all students realize the advantage of practicing without looking at the notes. Some gaze persistently at the printed page, and then complain that their fingers will not do it as they ought to be done, when if they would watch their fingers instead of their notes, they could probably compel their fingers to obey their will. When the aim of the practice is technical finish, it is imperative that the attention be concentrated on the fingers. A glaze at the figure or phrase to be repeated should be followed by an effort to play it without looking at the notes. If not successful at first, the effort should be continued until it becomes easy to do. There are students whose execution always remains defective at certain points, in spite of continued practice, and the sole reason is the habit of gazing at the notes, while the fingers reason after their natural impulses.

When the mother goes away the children's fingers go into the jam-pot, which they would not dare do if the mother's eye were on them. Fingers are like children; you must keep your eye on them until they are well trained.

* * *

MAKE FRIENDS.

CARL W. GEIN.

MAKE friends by your neat appearance.

Make friends by your polite manners.

Make friends with your knowledge and ability.

Make friends with your good and honest character.

Make friends by cheering all you come in contact with,

and many hard lessons will seem easier to your pupils.

Make friends by frequently giving concerts, pupils' recitals, etc.

Make friends by being sociable. Do not think so many things beneath your dignity. It is the person that makes and elevates the office or position. Those who wish to spread musical culture must mingle with the people they wish to educate. They must not feel offended when they meet musically uneducated ones, but gently, pleasantly, imperceptibly, and gradually instruct them. With personal tact and the cultivation of social intercourse you can make many friends, and they are legitimate means that lead to success and influence. It is a wise policy to make it a point always to gain new friends (pupils), besides keeping the old ones. He who depends wholly upon a certain clique or set of friends, may discover, perhaps when it is too late, that he made a grave mistake. Samuel Johnson said: "If a man does not make new acquaintances as he advances through life, he will soon find himself left alone. A man, sir, should keep his friendship in constant repair."

* * *

THE QUESTIONING PUPIL.

LOUIS C. ELSON.

ENCOURAGE the pupil who asks questions. Every really intelligent pupil who is thoroughly in earnest in her musical studies ought to be an animated interrogation point. Of course, at times the teacher may refuse to answer where a question touches on a point which is to find its place later in the course, but generally he will find that he becomes brighter himself by having his topics presented to him at all different angles, to be obliged to consider them from all points of view. There are pupils who quickly accept the teacher's every statement as final and of the master; such ones will sometimes repeat to their pupils when in turn become teachers)—"Mr. So-and-so says that the subject of this fugue ends here," "This movement is in second roundabout, I have it on the best authority";—but of individual judgment they will have not an iota, simply because they did not ejaculate the mighty "Why?" often enough.

The following instances might be deemed exaggerations, but they are literally true. A pupil once followed a long description of contrapuntal mode until the impression that it was written by a man named Count Trapulpa! Another thought that in inverting a figure took an expression of it, and it was only after considerable investigation that the teacher found that the cause of this strange thought came from the fact that she had spelled "Contrary motion" "Contra Emotion"! and evolved her own train of reasoning from the mistake. A simple "Why?" is always in order at a musical lesson, and woe be to the teacher who responds, "Because I tell you so!"

* * *

ANALYSIS OF PIECES.

PERLINE V. JERVIS.

IN every piece studied be carefully analyzed, the pupil's performance will be much more intelligent. This analysis should be conducted with reference to its form, harmonic, melodic, or contrapuntal construction, dynamics, etc. A book very useful to pupils in this connection is "Mathews' Table of Musical Forms"; for fugal analysis, the primer in "Fugue," by James Higgin, is excellent, and analysis of the figures, by means of the charts which accompany the book, will give the pupil a clear insight into the mysteries of fugal construction, as well as develop his power of analysis of other compositions. "Christian's Principles of Piano-Forte Expression" is another book that should be carefully studied by every student.

—It is no longer thought desirable to play scales from end to end of the keyboard continuously, at the rate of 1000 per hour, for it has been discovered that this leads to routine or perfunctory practice, to reverie and general mental demoralization, and leaves undeveloped the will-power of the exertant. A psycho-physiological activity is necessary. Hence we now insist upon accents being made. Accent is evidence of the will stimulated into action. There is a determination that one note shall be stronger than its neighbors, and special force must be generated to realize this wish.

THE ETUDE

THE PRINCIPLES OF MUSICAL PEDAGOGY.

BY J. C. FILLMORE.

THE LIFE OF A PIANOFORTE—HOW TO PRESERVE IT.

BY CHARLES W. LANDON.

To W. E. S.—“What are the fundamental principles on which all good music teaching is based?” you ask. Suppose we talk about it a little in a familiar way. Perhaps you may be able to answer your own question. Do n’t you think that, if I could enable you to do that for yourself, I should do you a greater service than if I answered it for you? Well, that is one of the fundamental rules of all good teaching, whether of music or of any other subject: *Never do a pupil what you can make him, or help him do for himself.* Why? because nothing will be of any use to him unless he makes it his own; and that he can only do by his own exertions. You might as well try to make an athlete of a boy by carrying him around on your back as try to make a musician of him by exerting your mind while his mind remains inert. His progress will be in direct ratio to his mental activity; and his mental activity will be in direct ratio to his interest. Think a moment! Did you ever make any intellectual conquests in your music study or other study without exerting your own mental powers? Or did you ever apply your mind intensely to any subject in which you had no interest? Don’t you think that the natures of your pupils are constituted like your own in this respect? Is n’t the nature they have in common with you the only possible ground which may entitle you to understand them and appreciate their needs?

If you find this reasonable,—indeed, it seems to you a self-evident truth, as I think it must,—you will at once perceive, without further suggestion, that you are in a position to lay down for yourself another of the fundamental principles of all good pedagogy. Your first problem is to *waken the interest of your pupil and then to keep it awake.* If you can succeed in this, your battle is already half won. Everything else will be comparatively easy.

How to get your pupils interested? Just so. That is a larger question and a harder one to answer than you have any idea of. It is a question you will be trying to answer every day you teach, and if you always find the correct answer in every case, you will be more fortunate or more able and skillful than most of us. But I am not going to give you a direct, categorical answer. I am going to answer your question, in part, Yankee fashion, by asking you another. How come you to be so intensely interested in music as you have been ever since you have been my pupil? Don’t you think others can become interested in music study in the same way that you did? Isn’t human nature the same everywhere, the world over? Can not you draw on your own experience, about as it has been, to help you in starting? And of course your experience will enlarge with every pupil you take in hand.

“But some pupils are dull,” you say. That is true enough. Very few of them have the natural susceptibility to music with which nature gifted you. Your experience does not apply to them, you think? Well, suppose you try your hand on a few dull pupils and see whether you can awaken their interest in music. Does not the fact that they come to you for lessons indicate that they already have some interest? Why should they take lessons at all if they have no desire to learn? Talk with them, begin with. Draw them out. Find out what their sins and wishes and purposes are. Listen for them, and find out what they like. No matter if they like trash now; perhaps you will be able to help them to like something better by and by. And when that time comes, you will be anxious to encourage the trash. For the present, suppose you encounter a pupil who has no taste for music, nor “systems” nor “methods” nor “technic.”? Not to worry, you say later. Your first business with every pupil, if my experience of more than thirty years is good for anything, is to *study the pupil.* And you will have to keep doing it all the time, with every pupil, as long as you teach, if you are to get any results.

What is that you may? That I have said nothing at all about “systems” nor “methods” nor “technic”? Not to worry, you say later. Your first business with every pupil, if my experience of more than thirty years is good for anything, is to *study the pupil.* And you will have to keep doing it all the time, with every pupil, as long as you teach, if you are to get any results.

In all probability, rusted the part of the pins that is driven into the block, so that when the tuner turns them it bat loosens them, so that they will not stay in tune any length of time. But if the piano has been subjected to too much heat, the shrinking of the woodwork has perhaps loosened these pins, or, what is often the case, the pin-block has cracked, for it is noted that the modern pianoforte places a tension of from fifteen to thirty tons on this block of wood. This enormous strain, together with atmospheric changes and the fact that the tuning pins are driven by force into the block, shows why even a well-seasoned piece of wood may crack and split under the above circumstances.

But this is not all. The strain of many tons causes the iron frame and the woodwork of the instrument to spring, to give way to the great pressure—hence the getting out of tune. Furthermore, although the strings are made of the best steel, finely tempered, nevertheless they stretch, and this stretching allows the woodwork and the iron frame to return to its normal position in part. We will suppose that the piano has not been tuned for two years; the tuner brings it up to concert pitch, having found that some parts of the scale have fallen a half tone, or even more. The additional and new strain causes the woodwork and the iron frame to spring and give way anew and the strings to stretch again, so that in a few hours the piano is badly out of tune. Now, the tuner may be a most skillful, thorough, faithful workman, and have a true ear, yet there is no possible help for this condition of things except that of prevention. Place the blame where it belongs, not on the piano or on the tuner, but upon your own inexorable neglect, and resolve never to do so again, and live up to your resolution.

Not all is told yet. This brings strings up a half tone causes them to pull with great force on the bridge of the soundboard, and, if they are rusty, they not infrequently loosen the bridge, and this means great detriment to the tone-quality of the instrument. Further more, the soundboard is placed into the body of the instrument, so that its center is bulged up toward the strings from every direction; but neglected to tune the instrument, by which the tension becomes greatly relaxed, causes the frame of the pianoforte to give way enough to let the soundboard fall below the center of resistance, thus the soul of the instrument is gone. Ever afterward its tone is dead, spiritless, and sonorous. There was then a “tin pan,” not an instrument of music here, dampness, and neglect of tuning, especially the latter, have forever ruined the instrument.

One cause more for poor tone quality may be explained. Much playing of marches, hymns, tunes, and five-finger exercises, together with a large amount of general practice and playing, hardens the hammers and cents the felt so that if all else for fine tone-quality is favorable, the tone is poor, harsh, hard, and unmusical. A tuner who is thoroughly np in his art can repair the blemishes and restore the original tone-quality, minus the extra hardness of the overstretched strings. But if the piano is really a good one, the tone can be fully restored to its original beauty. Very old pianos that are still good as to position and condition of soundboard and key-action can be restrung by returning them to the factory at an expense of fifty to one hundred dollars; but the reviving by a good tuner costs only from one to five dollars.

Finally, how often should a piano be tuned? The best pianos need tuning twice a year, when, in the fall and early winter, the woodwork is dried out by artificial heat, and in the spring and early summer when the woodwork has absorbed atmospheric dampness. But from seven eighths to nine-tenths of the pianos found in the houses of musical families need tuning four times a year, especially if they are to be kept in good tune and in constant use. By the way, pianos get out of tune almost rapidly when not used as when in daily use. The best course to pursue is to get a first-class tuner and engage him to tune the piano by the year, which he will do at reduced rates. Lastly, frequent tuning saves the soul and vitality of the instrument.

Often students with most to overcome are capable of greatest success.

THE ETUDE



The Listener, not wishing to wear the interest of his ETUDE readers threadbare, by giving them an overdose of his own opinions, thoughts, and feelings, takes great pleasure in presenting to them this month the most interesting resident musical personality before the public in America. In looking about for such a musician The Listener did not select Mr. Max Heinrich especially because he is a pianist as well as a singer, but because he is one of the few typically musical natures to be found in our professional ranks—not meaning, however, that he is a typical American musician, but that, in every particular, he materializes the spirit of sound, uttering itself poetically and dramatically. To begin with, Mr. Heinrich was born with a talent; he did not produce his gift, it produced him. In other words, he is a musician because he could not help being one, and for this reason he is an example worth contemplating in our America, where there are twenty performers to one musician.

Mr. Heinrich and The Listener like to talk things over at all times and any time, but when approached for the purpose of a public interview, in his free, almost native way, he replied: “Interview me? Oh, never! I have no thoughts to talk or write about; I sing and play all my thoughts and feelings.” But when he at last realized the possible importance of his wide experience to a student public, he said: “How did I ever learn to play so well as you say I do? Just as everybody else learns—by study. Did n’t you know I was a pianist and a piano teacher before I sang in public? Bless you, yes. My father was a business man, a manufacturer in Saxony. There was not a musical member of my family, although my father loved to hear music. I am a freak, you know; but from the time I was a little fellow I sang and then played—after a hard tussle with my father, trying to make him buy me a piano, which he objected to as bordering on the professional, of which he disapproved. When I once got the piano and found out what study of it meant, by taking lessons of as good a teacher as we had in our little town in Saxony, I was ready to let it all go—study wasn’t so much fun; but my father made me continue, and I’m grateful enough to him now. After that I studied faithfully the voice; but the piano is really my instrument.”

“Why did you come to America? Was it for money?” I asked.

“Himmel! No!” said Heinrich. “I should have made more money over there. I came to escape military service; I was a musician, not a soldier. No, I’ve seen plenty of sorrow and poverty in this country. I taught the piano for seven years in Philadelphia and four more years in the South before I could get a bit of encouragement in this country. Why, twenty years ago I could not get even my friends in America to listen to Schubert and Schumann songs.”

“Then you think the musical taste over here has improved?” I asked, knowing that his opinion would be invaluable, because there is no other musician who comes into such close touch with many audiences and as many individual people as does Mr. Heinrich.

“Improved!” he exclaimed. “It is wonderful, the improvement! It was only about ten years ago that I began to give my recitals all over this country. Since that time a great appreciation of the best music has grown among your people. Nowadays when I sing in small cities, and even little towns, the people all come provided with the music on my programme. They are unconsciously my teachers, because when I see them sitting there following me with the music in their hands I have to look out for myself—they keep me right up to my standard. Nowadays I give recitals of Schumann, Schubert, Franz, and even Brahms’ songs in remote places to interested audiences; in these same places, even a few years ago, they would not listen to anything of the kind. Does n’t that show

her. Now, I’ll have more thoughts than I’ll know what to do with if you urge me on this way. We’ll end this by your presenting my compliments to your readers, and telling them I, the foreign musician, love them and their country; the country that is fast becoming as truly musical as my own Fatherland—and don’t forget to say good-by to them all, but add *auf Wiedersehen*, because I shall surely meet some of them in my recital wanderings.”

About Mr. Heinrich’s music there is always that wonder, spontaneity and variety of temperamental expression which, as he says, marks the musician in contradistinction to the performer of music. It makes no difference to what kind of an audience he appears, whether he is metropolitan, self-sufficient, hypercritical, or provincial, easily-pleased, medicated musically, that poetic, natural, almost childlike element in the man and his music strikes home to their sympathies and intuitive comprehension. The Listener has watched every kind of an audience listen to Mr. Heinrich, but has never yet seen one to which he did not appeal in this way, and I emphasize this fact by way of urging upon teachers and students the absolute necessity for national temperamental development if we ever hope to produce such music and musicians as those who come to us from the old world. Music is still too much of an artifice with us, not yet enough of an art. We neglect the natural in running after the artificial, but, as Mr. Heinrich says, “it will come,” and the best evidence is The Listener has received of this happy probability is Mr. Heinrich’s account of how his recitals are received at the present day, showing clearly racial progress in the art, indicating an intimate future understanding after several more generations have listened to such music as his with score in hand.

Mr. Heinrich, and a few others like him from his Fatherland, have helped to put us where we are now, and I hereby acknowledge The Listener’s share of the debt of gratitude we owe them.

CHILDREN AND MUSIC.

BY ALEXANDER MCARTHUR.

HOWEVER impossible it may be to be a musician and dislike music it is no less impossible to become a musician because one loves music. To be an artist one must love art, but all the love of art in the universe will not make an artist if other attributes be wanting. Great love sweetens labor and carries one over rough places painlessly, but love of art, without ability, is barren. Too many parents and guardians suppose that because the children they have in charge evince a love for music they must have talent, and forth with they set them to study hammer and tongue until, too often, the love of many such children, which, if directed rightly and quietly, might have given them an art with which their whole lives would have been sweetened, is turned to hatred of the most intense kind. Many an ambitious child, too, having evinced a love for music, is driven into becoming a bad artist or amateur, and living a life of torture in trying to attain the impossible. Of course, there are lazy children and there are bright and ambitious children; still, art in a child must never be forced; it should hardly ever be encouraged or praised, but always fostered and trained. In this fashion only will their turn out musicians chosen by God and nature for a true serving of art.

—A distinction should be made from the first between the mechanics of music and music itself. Learning notation is not learning music; neither is a splendid technical an evidence of real musicianship. This may be the result of industry, patience, and perseverance, and as such is commendable; but it may not in any degree represent the real spirit of art, which uses these things to make itself known to the people at large, but which may and does exist without them, and whose presence is often otherwise revealed to the worthy disciple.

Letters to Pupils

J.S. Van Cleve

To C. H. N.—Your question as to the effect of Schumann's music opened up a very interesting mine for the aesthetic investigator. Every great composer stamps the personality of his most being upon the musical structures which emanate from his brain. You may read a man by his music as by his speech, his physical appearance, his handwriting, his walk, his unconscious gestures, etc., but with this exception, that the music contains in it his most thoughts, what, to make an Irish bell, I might call his unconscious thoughts. Some water is chemically pure, other water contains iron, or salts of sulphur, magnesia, and the like, diffused through it in a state of solution. The effect of any composer's music upon those who study it is to bring them into likeness to himself. Long and earnest communion with Bach is certain to produce a clear habit of thought, lofty idealism, and fervent but well-restrained emotionality. The effect of Wagner, on the other hand, is to make one brilliant, ardent, impulsive, ecstatic. Schumann's innocent characteristic, I think, may be defined as mystical earnestness and exuberance, tempered with tenderness. An intense love for children and deep penetration into their modes of thought is prominently characteristic of him. His portraiture of love also and he has a great deal to say about it) is equally marked by intensity and purity. I believe the effect of Schumann is good, almost unqualifiedly good, upon the young and the old alike. I say almost unqualifiedly, because Schumann practiced a炳ht abstinen^ce from scales, arpeggios, and ornaments, all of which, though common to Kalkbrenner and the other second-rate composers of Schumann's epoch, are nevertheless legitimate parts of the materials which the pianoforte offers to the composer. Schumann's music is replete with beautiful harmonizations and is crowded with exquisite melodic ideas, but it is not well to have our music, our blood, or our lungs extremely thick all the time. The chief effect which the playing of Schumann has is to teach us to know and love the inner voices, for his compositions, though genuine keyboard music, are always polyphonic, that is, many-voiced.

To E. L. T.—So you think your teacher underestimates your ability, do you, and fails to arouse your enthusiasm by not giving you anything hard enough to make you practice. I do not like to appear a coarse-grained old crick or crabbed fault-finder, but I must say, to unbend my artistic conscience safely, that your question reveals little else than two very unwholesome conditions of your own mind, namely, a low and inadequate standard of performance and a vicious habit of considering the difficulty rather than the beauty of the music with which you deal. Gottschalk, in his "Notes of a Pianist," alludes satirically to an amateur who was to play with him a piano piece, and who spoke superciliously of the work as being too easy. I have a friend, a clever pianist, who frequently plays in public Schumann's "Träumerei," and he tells me that it always secures an encore. My earnest advice to you is to build up before yourself a high standard of ideal finish, and you will find that the painful dredging and discouragement which you experience at first will give place, after a time, to a delightful sense of ease, and the fluency of your cultivated perceptions will realize a fascinating delight in details of which now you are wholly unconscious. When you can do a scale pianissimo, staccato, and at the rate of eight or ten notes per second, you will hear something very beautiful, and feel the charm of high piano art. But above all things do not first inquire if the music set before you is difficult; that is, showy. If your only desire is to shine by exhibiting experiences superior to that of others, take something easier and less bold than music.

To T. E. W.—You ask if your teacher is right in scolding when you forget to notice the rests and when

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you leave your fingers on the keys or forget about the rests. Yes, indeed, most emphatically, your teacher is right; he or she ought to get angry every time you are guilty of either one of the three musical delinquencies which you mention.

I do not intend it to sound like a sardonic witticism, but I am tempted to remark that the rests are often the most beautiful parts of the music. Take, for example, that wonderful piece of death music with which Wagner describes the assassination of Siegfried. What a marvelous feeling of awe and suspense is produced by the left hand, for the piano, which you will probably have to wait until the child's hands gain in physical dimensions. I once heard a bright little boy of ten years play acceptably Weber's "Invitation to the Dance" in the original form. This is a very delightful piece and has few if any octaves.

To A. P.—As to your pupil who has stiff hands and is nervous, you ask if the second book of Lebert and Stark should next be drawn upon. If there is any disinclination to these exercises arising from their somewhat dry and pedantic flavor, I should advise you not to use them but combine with scale study and what may be called piano technique a carefully selected repertory of pieces; watching especially to awaken imagination and sentiment in the pupil; pieces with a touch of humor in them, such as the "Hen," by Raman, the "Clock," by Kulak, and many of the little pieces of Schumann which would serve the purpose well. You say he is now perfecting the scales he has learned; just here let me say that it is advisable to give a small amount of scale work continually, but not to give a large amount at any one time. The scales must neither be slight nor made into a hobby-horse. They are an essential part of the pianoforte technic, but are by no means the *be all and end all*. You say your pupil is slow at learning music, but that need not worry you if he is able to make it sound agreeable and remember it well.

To J. M.—You ask why we should use Italian terms in designating movements and methods of performance, and whether it would not be better to employ English phrases. Beethoven's later sonatas you will find marked both in Italian and German, but Robert Schumann was the radical innovator, and some of his movements are always known by their German titles. This was, however, going too far and carrying the principle of high-tariff home protection to a somewhat ludicrous extreme. The present Emperor William is even more violent. He so abhors the many Latin and French words, which have become indigenous in the German language, that he actually insisted that the innocent word "salad," which is French originally, should be replaced by a clumsy German compound which translated into English would be "egg-sal-potato-mixture." Just fancy yourself in the din of a restaurant, tapping with your spoon on a coffee cup and wildly shrieking for egg-sal-potato-mixture. They tell another good story of the Emperor to this effect: He hates the English so that he is sorry to have Queen Victoria for a grandmother, and once, when he had a severe attack of bleeding at the nose, he repudiated his anxious attendants, saying, "Let the accursed English blood run out of me." I am reminded of these things whenever I hear a despairing beginner making a wild attempt to say Scherzo, or miscalculating Allegro, or straining his Andante through a pinched nose, or groaning every time the name of Wienemann, Soden, Tschakowsky, Leszczynski, Padewski, Sgambati, or Wieniawski looms up over the horizon. A little weakness of the flesh as touching the Russians may be pardoned, for every time the Scherzo starts out to spell itself, he just kicks over the printer's foot; but as for the immemorial Italian words, which express the rate of movement and the style of performance, they have the right of primogeniture, since the Italians first cultivated these art-forms, and their names are understood by persons of culture all over the world. It is sheer indecence not to learn the pronunciation and meaning of these words, for there are not more than one hundred of them in constant use. Every cultivated person should know a little of other languages than his own.

To F. S.—You ask what pieces to use for a pupil well advanced in Lebert and Stark, No. 2, but unable to play octaves. One of the very best things to do for the acquisition of strength and agility both is the study of that peculiar type of repeated note exercises in which a melody is carried on in rapid sixteenths or triplet sixteenths, a sufficient number being allotted to each one to fill out the length of the tone. By this means the piano can produce a crescendo on one tone; a fine example of such a piece is the tremolo study in G major by Rosellen. The "Spinning Wheel," by Litolff, is also a very clever piece of fanciful music—half emotional, half descriptive.

When learning a piece, go slow, and never pass a mistake; stop, and do it over correctly; but when a piece is fairly well learned, play it through to the end, never stopping for anything, but after playing it through, turn back to the hard places and work on them again, over and over until perfectly conquered. This enables you to play steadily and sure before listeners. "Perfect beauty is attained only by labor."¹ Even the transcendent genius of a Beethoven was content to return again and again to a theme, altering and retouching, rewriting, pruning, and perfecting, until fit for its destined place.

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STUMBLING BLOCKS.

BY HARVEY WICKHAM.

I.

LEAVING for another paper the consideration of the impediments which hinder the professional, I would name three habits likely to prove stumbling blocks in the way of the student,—the habits of Haste, of Exaggeration, and of Dependence.

HASTE.

Haste has very little to do with speed, for by haste I mean the want of deliberation, and one may learn to deliberate with the utmost rapidity, while the slowest motion may be hasty. Haste depends upon the ratio between thinking and doing, and whenever the latter overtakes the former, error is born. The mind is a blank page whereon it is easy to write, but from which it is difficult to erase. We should be as careful of what ideas enter the head as of what we eat; as particular concerning the volitions which influence the nerves and muscles as of the drugs we introduce into the veins. There is no more difficulty in forming a correct habit than an incorrect one, but as there is only one right and many wrong ways of doing everything, the failure to verify before learning causes much lost labor. Let me give an example of my meaning.

One student reads over a piece of new music carefully, allowing no sign, whether of key, of movement, or of expression, to escape him. He does not guess at rhythms or at degrees. He determines which notes are better played by the right hand and which should fall to the left, and selects a good, practical way of fingerling them, not forgetting to take advantage of the breaks in the legato necessitated by the phrases. In other words, he makes the phrasing and fingerling go hand in hand. Lastly, he begins to practice, going slowly enough to avoid all mistakes, well knowing that even strong movement means a wrong thought, and every wrong thought wrong channel goes in the brain. To make sure of a correct and clear conception of details, he does not attempt with two hands what does not go easily with one. Moreover, he repeats short sections and not long excursions, so that each impression may be deepened by reiteration before obliterated by time. His progress may seem slow, but it is sure and all in the right direction. Such a student has no steps to retrace, and if he has even moderation ability, you may look for him high up on the ladder of success, while his more superficial rival is still struggling at the foot.

Another student spends half an hour in rattling through the piece to see how it is going to sound. He wastes another thirty minutes in going carelessly through the first two or three pages. If any difficulties are encountered, they receive a passing glance, the first idea of their solution which presents itself being accepted as the proper one. When the easier passages have been located, they receive exclusive attention, the others being either ignored or simplified. At the end of a week this student has learned to make a certain series of mistakes with considerable uniformity, and that is all that can be said.

EXAGGERATION.

Every fact is modified by every other fact. When each modification is taken into consideration, the statement of a fact becomes a truth. Absolute truth is therefore impossible, for it would imply an understanding of all the parts of the universe in their proper relations. Practically it is easier to state the fact, leaving it to the intelligence of the auditor to reduce it to as accurate a degree of truth as may be necessary. The teacher tells his pupils that the most important thing for them is to practice their lessons, taking it for granted that they will make the necessary exceptions in favor of the humor, honesty, and decessities of life.

In making exceptions, however, the average student can not be trusted to go far. He is apt to exaggerate every idea he receives until a time it crowds out its neighbors. Once convince him of the use of scales, and he will practice nothing else for a month, when another idea will come and usurp the place of the first. He is an

easy victim for charlatans, the grain of truth in the most absurd theories blinding him to all else.

Carrid to extremes, the habit of exaggeration leads to the most striking results, and the victims of a dominant idea are on every hand. They delude themselves that they are specialists when they are but monomaniacs. Suppose, for instance, that my above-given advice regarding the practice of a new piece should be taken for the whole truth, failure would be certain. There is a corollary to the theorem not to be ignored. Let the student labor never so faithfully at the parts, and I will venture to say that he will not yet be master of the whole. A difficulty which has disappeared when practiced separately, reappears when approached through the pages which precede. A composition which has been conquered piecemeal must be reconquered entire.

There comes a time when the practice of short passages yields no fruit. It is then in order to release the complete movement in approximate time for general effect and fluency,—ignoring mistakes. Soon this method becomes likewise non-effective when the former should be resumed, the two being alternated until the piece is learned.

"Practice in small and then practice in large," is the phrase I use to sum up this doctrine to my pupils. Who has not encountered the difficulty of bringing a piece from the limbo of the half-learned to the plane of public performance? Every obstacle seems all but vanquished, but there is a halt in progress or an actual retrograde movement. As athletes say, the player is stale. Many performances are ruined by the last week's practice. It is because their well-equipped members will as though it were an end instead of a means to an end. Do we not too often think that what is commonly called our *soul* serves life to the end, the common bane, rather than the beginning of our education? Better a self-made man without any college life than a college man who does not constantly make himself anew. The musician's life has just begun, indeed life just begins when through discipline and independent research, all things become new. It matters not how explicitly things are given, how systematically truths are stated—these truths must all be moulded in the cast of our individuality before they can pass as coins of value. To tell a thing to others as it was told to you is to deprive it of potency. It takes life to begin life; ideas with life in them are so because of *your life* in them. Reproduction means pain, self-sacrifice; yet only in the new is there hope of progress. Through sacrifice and service is the route of our Lord, and we can not be better than our Master. The man who has the rough and tumble in his early life is to be congratulated. Ruskin sets it down as his early calamity that he had "nothing to endure." It is said "misfortune is a rough master, but she raises giants." Do not worry about the process if results are what you want. The possess of the Klondike are impulsive only to those who do not consider the prize at the end of the journey. From now to over year is always further than from now to back there, but discipline is a coach and team of four.

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MUCH is said about memorizing—it is a sort of mental photography. In photography two things are very important and must be looked after very carefully if you want a good picture. The first is the lighting or the preparation of the print. The mind is the light of the memorizing process. It must be treated. Put a plain sheet of glass over the camera—good glass, too—and you may expose it to the most attractive object possible, but you do not get an attractive negative. Light it by a simple candle which has not been chemically treated. The mind will never photograph what it does not understand; this is the unexposed part of the picture, and by this just much will the picture be incomplete. Knowledge is merely seeing; the mind takes in what it is focused to see. Intensity is the mind's power of cleaving to the plate. A double impression, two pictures on one plate, is produced when a fatigued brain where concentration is wanting. The other important thing in taking a picture is the lighting of the subject. This comes in the choice of the lamp of the subject, with, if possible, a hand lamp, which illumination illustrates every part and particle of the subject; given these conditions the negative is made, which must be developed in the dark room of application, and your memorizing is complete.

* * * * *

The difference between the terms "musician" on the one hand, and "pianist," "organist," "singer" on the other, can not be too much dwelt upon. A person may not be able to play or sing a note and yet be a good musician. Some great artistes are suddenly paralyzed as to his voice or throat, and yet a less musical person could be full master of his musical material.

On the other hand, many a pianist or singer has no right to the title "musician," being deprived of it by his lack of general musical knowledge,—a lack of theory, history, aesthetics. Let us strive to be musicians rather than pianists; and, better, let us be both musician and pianist.

SELF-CULTURE is growth from within. It is the utilization of the material gained from without, the working up of the raw materials into the utilitarian article.

Self-culture is manufacturing, from what we have on hand, articles for export. Our trade depends on the value of this commodity and its place in the world of supply and demand. The educator is the practical machinist who sets the machinery of the mind, which gives directions as to its use. Knowledge is the raw material gathered, wisdom is the way in which we use it or the value of the product. Self-culture is the manufacturing process. Some well-educated men fail in making a living because they are not wise. Their mental faculties have been polished and plumbed by experts; they have had access to all the best that the world has produced, and yet they are not able to produce a salable article. They treat their well-equipped members ill as though it were an end instead of a means to an end. Do we not too often think that what is commonly called our *soul* serves life to the end, the common bane, rather than the beginning of our education?

"Better a self-made man without any college life than a college man who does not constantly make himself anew." The musician's life has just begun, indeed life just begins when through discipline and independent research, all things become new. It matters not how explicitly things are given, how systematically truths are stated—these truths must all be moulded in the cast of our individuality before they can pass as coins of value. To tell a thing to others as it was told to you is to deprive it of potency. It takes life to begin life; ideas with life in them are so because of *your life* in them. Reproduction means pain, self-sacrifice; yet only in the new is there hope of progress. Through sacrifice and service is the route of our Lord, and we can not be better than our Master. The man who has the rough and tumble in his early life is to be congratulated. Ruskin sets it down as his early calamity that he had "nothing to endure." It is said "misfortune is a rough master, but she raises giants." Do not worry about the process if results are what you want. The possess of the Klondike are impulsive only to those who do not consider the prize at the end of the journey. From now to over year is always further than from now to back there, but discipline is a coach and team of four.

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There are many peculiarities among people. One learns easily and forgets easily; his advantages are balanced by his disadvantages. Another learns with difficulty, but remembers easily; his disadvantages are balanced by his advantages. He who learns easily and remembers easily is to be congratulated; he who learns with difficulty and forgets easily is to be commiserated.

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THE ROMANTIC SIDE OF BACH.

BY HENRY T. FINCK.

WHEN you travel from Germany into Switzerland you see first the low, green foothills, which are succeeded by others that rise higher and higher, until finally the sublime snow peaks of the Bernese Alps loom up in the distance. But mountains do not always rise to the blue sky by steps. On our Pacific coast you may see isolated snow-peaks with hoary heads lifted so high above the connecting chains that they seem to rise from the level ground, and thrust their pinnacles three miles up into the sky. Mount Tacoma is such a peak, dwarfing everything around it. It is an extinct volcano—nay, not extinct, for the fires still glow within it, and the same mighty internal power which built up this huge mass of lava, may, and probably will some day, break out again, dazzling the whole state of Washington with a spectacle of sublimity.

The art of music was built up by degrees, like the chains of the Alps. It began with such masters as the early schools of the Netherlands and Italy produced,—Orlando di Lasso, Monteverde, Palestrina,—and was continued in Germany with Haydn, Mozart, Beethoven, Schubert, Schumann, Wagner,—to mention a few only,—till it reached our present high level of harmonic grandeur. But this chain stands a volcano, isolated and like Mount Tacoma, rising miles above the level of contemporaries, Handel included; a volcano that seemed extinct for a whole century till some adventurous explorers, men of genius all, discovered that it still burned, ay, that it is one mass of flame and glowing lava, which will surely break out again to the mingled surprise and delight of the whole world. The name of this volcano is Sebastian Bach, and there is scarcely a great composer since the day of Mozart who has not warmed his genius by the sunshining fire in its crater.

Poor Mozart knew but little of Bach till one day he accidentally came across one of his compositions, which led him to thank Heaven that at last he had found a master from whom he could learn something. Beethoven called him "the immortal god of harmony." Mendelssohn, in his youthful enthusiasm, boldly fought the Philistines and proved to a skeptical world that the "St. Matthew's Passion" is the most inspired choral work ever written. Schumann helped to found the Bach Society, and told his pupils that Bach should be their daily bread. When Chopin traveled he always found room in his trunk for Bach's piano-forte works, even when he went to the Island of Majorca, where he composed some of his finest pieces, the Preludes. Before giving a concert he always locked himself up in his room a few days to practice Bach—never his own compositions. Liszt and Rubinstein worshipped Bach, and to Robert Franz was the beginning and end of art; highly as he esteemed Handel, he remarked, "If I am asked which of the two has the greater creative power (which, of course, is the main thing), I say that Bach stands far, far above Handel." Wagner, in the last years of his life, played Bach in preference to everything else. "In the works of Bach," he wrote, "is embodied the essence, the whole substance, of German art."

Thus, from the time of Mozart to our day, the greatest masters have looked on Bach as their master. He is the composers' composer, but I believe the time will come when, in part at least, he will also be the people's composer. Now that Wagner's art has become the music of the present, the true music of the future is Bach's.

What scholars admire in Bach is the scholarly structure of his pieces, the marvelous ingenuity and logical clearness of his polyphonic thought, the "architecture" or form, of his compositions. What men of genius admire in Bach is his extraordinary wealth and spontaneity of his ideas, the emotional beauty of his melodies and harmonies, the passionate expressiveness of his discords and novel modulations. When I was a pupil of Professor Faine, at Harvard, he once astonished me by declaring that there was hardly a harmony in Wagner which had not been used generations ago by old Sebastian Bach. I did not believe it then, but I believe it now; and I am prepared to agree with Franz's enthusiastic exclamation,

"In Bach everything is united—Schumann, Chopin, Mendelssohn—all are anticipated in Bach."

When I came across that last sentence, a few years ago, in Dr. Waldmann's records of his conversations with Robert Franz (a delightful little book which ought to be translated into our language), I was pleased because it confirmed one of my earliest professional judgments. About fifteen years ago I wrote an article in which I referred to the remarkable affinity which I thought I had discovered between Bach and Chopin. I had not seen this referred to anywhere, but in making up a musical opinion, as in buying a cravat, I am not guided by what others consider "good form" and "stylish," but by what seems to me to be correct and in good taste. Evidently my discovery of an affinity between Bach and Chopin ran counter to the opinions then "stylish" among professionals; an eminent organist wrote an article in which he had a good deal of fun at the expense of the "Evening Post's" new critic, who "did not know that Chopin and Bach were absolute antipodes in music." So they are, from some points of view, but of their affinity in other respects I am more convinced than ever. My critic, like most professional musicians, saw in Bach only the formal, architectural element, and in Chopin only the sentimental and Polish spirit. But Chopin is also one of the greatest masters of form and style, and in Bach (if you know how to play him) there is often a strong sentimental vein which makes him as modern and as romantic as Chopin and Schumann.

Take, for instance, the Preludes Nos. 19 and 20 of the "Well-tempered Clavichord." I know of nothing more modern and romantic in the whole literature of music. As to their form—is that classical or romantic? I do not know, nor do I care; I have never given that a moment's thought. What fascinates me in those Preludes is the heavenly melody, the ravishing harmonies and modulations, the beauty of the ideas. Look at that exquisite dialogue between the soprano and tenor in No. 20; is there anything more romantically tender, more soulful, in *Tristan* and *Iseult*? Look at the last eight bars of No. 19; where in Chopin's nocturnes will you find anything more languorous and dreamy, more romantic, than those mysteriously vague harmonies? There you have the soul of Bach, which in its essence was as romantic as Wagner's or Chopin's.

It is quite remarkable that both Bach and Chopin should have embodied so many of their inspired ideas in short and insignificant form of the Prelude. Gomod marred one of the most beautiful of Bach's by marrying it to a rapid melody, for which crime, I hope, he will have to serve an extra year in purgatory. But there are others equally fine, and I often wonder why so few musicians know anything about them, or ever play them in public, for they are the delight of my soul. Every Sunday after lunch I sit down at my piano and play No. 7 of the "Zwölft Kleine Präludien" (page 10 of the Breitkopf & Härtel edition of Bach's Klavierwerke, Band II). It looks like a triflē, but in that triflē there is material enough to build up the whole system of modern harmonic music. Of course, one must know how to emphasize the melody, and how to set off the changing harmonies against one another. And, equally, of course, I use the pedal in every bar. Poor Bach himself had no tone-sustaining pedal, but he, with his love of broad, sonorous basses and mingled rich harmonies, would have used the pedal as much as Padewski does; but he lived to-day. When I hear a pedant cry that the pedal ought not to be used in Bach because it is not prescribed, I want to throw a brickbat at him. Such a man must be the very soul of Bach—the ravishing sonority and rich tone-colors with which that "god of harmony" doubtless heard his pieces in his prophetic imagination.

After playing that prelude, I always turn over the page and play the next one, No. 8, a special favorite of mine. The first nine bars are good, though not specially remarkable; but the last nine are a miracle of genius. I have asked Mr. Preiser to print this Prelude in the number of *Tara Erudit* in which this article appears, and hope he will do so. In any case, I trust every reader of

my article will get it, and note with what lingering and exquisitely sentimental expression not only the melody but the other two parts can be played. There is a world of romance and emotion in the last B and first A of the second upper part in bars 11 and 12. I have italicized the word sentimental purposely; and if any one tells me that sentimental expression is out of place in Bach, I look around for another brickbat. There are cases where argument is useless and homicide justifiable. Bach's skill was not studded with sawdust.

I have long since come to the conclusion that the only way a musical critic can do any good in this world and earn his salary is by "enthusing" over works of genius, and trying to get others interested in them. The first lecture I ever delivered was on Chopin, and when a young lady told me a few weeks later that after hearing me she had immediately gone and bought the complete works of Chopin, in which she had revelled ever since, I was more pleased than if she had paid me a hundred personal compliments. However, I think I have enthused enough for to-day (think of the contemptible injustice of my enemies, who persistently accuse me of having no good word for any one but Wagner, when I am, in reality, bubbling over in print every day with enthusiasm for Bach, Schubert, Chopin, Liszt, Franz, Grieg, MacDowell, and a dozen other great masters); and I will close this paper with a sober reference to one more piece which reveals the Romantic Side of Bach.

Hans von Bülow, in his splendid edition of the "Chromatic Fantasia and Fugue," justly remarks that this composition marks the entrance of the romantic spirit into music. Every pianist ought to have this edition and read Bülow's preface, which is brimful of good things. It was not customary in Bach's day to print the expression marks in music, but I have no doubt that in the main Bach himself played this Fantasia and Fugue in accordance with the marks supplied by Bülow, which reveal and emphasize its modern and romantic character. Wagner used to be indignant at the way in which organists and pianists rattled off Bach in strict metronomic time; he believed that not only his own music and Chopin's and Liszt's, but Beethoven's, Mozart's and Bach's ought to be, in certain places, played with the tempo rubato. This idea Bülow applied to the piece under consideration. The word fantasia indicates its freedom in regard to form—not geometric or regular, but irregular and fantastic. Its freedom and variety in the matter of tempo are indicated by the fact that in the Fantasia alone we have the marks allegro impetuoso, andante, andante sciolto (free), allegro, andante, molto adagio, allegro, adagio, andante, allegro, adagio, allegro, lento rubato quasi improvisato, and maestoso, all in a composition of twelve pages, large type! I call especial attention to the rubato quasi improvisato, which Bülow might have placed at the head of the whole piece; it should be played more or less like Chopin or Liszt pieces—in tempo rubato, and like an improvisation.

The Chromatic Fantasia and Fugue is also remarkable

for being the first piece that introduces the recitative into piano-forte music, thus giving it a dramatic character.

But I have said enough to show that there is a romantic side to Bach's genius.

To me this romantic side is much more in evidence, and infinitely more interesting, than the formal, polyphonic side, for which alone the average musician seems to have ears.

Nothing strikes me more forcibly than the amount of serious and earnest work being done by the piano teachers in many of the smaller places. You will find teachers in small towns who are themselves more than respectable players, and who are enthusiastic for good music. Sometimes they have the tact to surround themselves with a band of music lovers, and become centers in the town where they work. In other cases they lack the organizing ability, and the good they do is merely accidental and in the course of their private lessons. A few of their finer pupils have a like enthusiasm kindled in them, and when they meet in a case of this sort, if some music lover in the town, with a certain amount of social position and organizing capacity, happens to recognize the talent of the young teacher, in such a case both working together can accomplish very much more than alone.—W. S. B. MATHEWS in "Music."

No. 2388

Little Prelude, in D.

J. S. BACH.

* This prelude is printed on the opposite page.

"CHOPIN."

(From Magic Lantern.)

Edited and fingered by
Maurits Leefson.

Twilight-loving Chopin! thine the power
To feel the waltzer's wild exhilaration;
To smile and sigh with him, and sink at last
Into love's dream of sweet intoxication.

Oh. Grandmougin.

Valse.

Tempo rubato.

BENJ. GODARD, Op. 66, No. 2.

The sheet music consists of four staves of musical notation for piano. The first staff shows a melodic line with fingerings (e.g., 1 2 3 4 5) and dynamics (e.g., pp, cresc.). The second staff features a harmonic progression with 'mf' and 'dim.' markings. The third staff contains a rhythmic pattern with 'un poco rallentando.' and 'a tempo.' instructions. The fourth staff concludes with 'un poco rall.', 'cresc.', 'mf', and 'dim.' markings. The music is set in 3/4 time with a key signature of two flats.

This page contains six staves of piano music. The notation is highly detailed, featuring many dynamic markings (f, p, cresc., dim., rall., molto), performance instructions (e.g., 'con fantasia.', 'meno mosso.', 'animato.', 'a tempo.', 'rall. molto.'), and fingerings (e.g., 1 2 3 4 5). The music maintains a consistent 3/4 time signature and two flats in the key signature.

Più moderato molto fantasia.

* The notes between (), with the left hand ad libitum.

Norwegian Bridal Procession.

Edited and fingered by
Mauritz Leefson.

E. GRIEG, Op. 19. No. 2.

Alla Marcia. (♩ = 92)

Alla Marcia. (♩ = 92)

A The first note of the transient shake(German: Pralltriller) with the first note of the left hand.

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The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a key signature of four sharps. The notation includes various dynamics such as *f*, *fz*, *p*, *cresc.*, *dimin.*, *pp una corde.*, and *cresc. poco a poco tre corde.*. There are also numerous grace notes and slurs. The music is divided into measures by vertical bar lines and includes several rehearsal marks (e.g., 1, 2, 3, 4, 5, 6). The piano keys are indicated by black and white squares at the bottom of each staff.

piu f

ffe marcato.

D

E

empre piu f

D

E

sosten.

nif dim.

dim sempre.

G piu p

pp

una corda al fine.

piu pp

morendo.

pp

F The fingering between () for the right hand ad libitum.

G

Polish Wedding Festivities.

Revised by Paul Henkel.

HERM. NÜRNBERG, Op. 359.

Tempo e Ritmo alla Polacca.

Tempo e Ritmo alla Polacca.

mf

f

mf

mf

f

Fine.

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Cantabile.

dolce e legato.

mf

dim. p

dolce.

eresc.

f

mf

dim. p

D. U. al Fine
ma senza ripetizione.

Quartette.
from "Lucia de Lammermoor"
Donizetti.

Transc. by R.GOERDELER.

Con fuoco.

Andante cantabile.

Copyright 1897 by Theo. Presser. 2

2392 - 2

Fragment from Concerto in D Minor.

W. A. MOZART.

Fingerings and measure numbers are present above the piano staves. The score includes sections labeled A, B, C, and D.

The score continues from the previous page, featuring five staves of music for piano and orchestra. The piano parts (treble and bass staves) are prominent, with complex chords and arpeggiated patterns. The orchestra part (string section) is also clearly defined. The score includes sections labeled A, B, C, and D.

Marseilles Hymn.

SECONDO.

Moderato maestoso.

f risoluto

ff

p

f cresc.

ff marcato

Marseilles Hymn.

PRIMO.

Moderato maestoso.

f risoluto

ff

p

mf cresc.

ff

ff marcato

O HAPPY DAY!

O SCHÖNE ZEIT, O SEL'GE ZEIT!

CARL GOTZE.

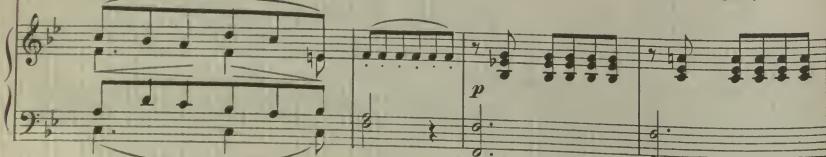
Moderato.

1 It was one Sun-day bright and clear,
The walk'd in si-lence arm in arm; My
by the heath, my heart un-heard, At

Moderato.

love-li-est in all the year; We wan-derd thro' the gold-en grain, O'er
heart so full, my heart so warm! Those deepblue eyes of thine, O maid, A
last foundout the prop-er word! My lips met thine, where none might see, And

bloom-ing hill and grass-y plain. The lark it sang; the sun it beamed: It's
lus-tre gave to paths we strayed. Deep in my heart, those glan-ces true Out
then I said: "Dost thou love me?" Thy an-swer came, so sweet and low: O



rays o'er mount and val-ley gleamed.
shone the sun in heav'en's blue! } O hap-py day, So sweet, so dear! Thou
sigh-ing heart dost thou not know?

art so far, and yet so near! O hap-py day, So sweet, so dear!_ Thou

ad lib. 1.& 2. 3.
art so far and yet so near! 2. We
3. Till



1. Es war ein Sonntag hell und klar,
Ein selten schöner Tag im Jahr.
Wir Beide gingen durch das Korn.
Durch Feld und Au; durch Busch u. Dorn.
Die Lerche sang der Sonnenschein
Lang schimmernd über Flur und Hain.

REF: O schöne Zeit, o sel'ge Zeit,
Wie liegst Du fern, wie liegst Du weit!
O schöne Zeit, o sel'ge Zeit,
Wie liegst Du fern, wie liegst Du weit!

2. Wir gingen schweigend Arm in Arm,
Das Herz so voll, das Herz so warm.
Die blauen Augen Dein, o Maid,
Erstrahlen hell in Seligkeit,
Tief drang ihr Blick ins Herz mir ein
Weit schöner als der Sonnenschein.
Ref.- O schöne Zeit, u.s.w.

3. Auf stiller brauner Haide dort,
Da fand mein Herz das rechte Wort.
Da fand mein Mund zum Kuss den Muß,
Leis' frug ich dich; "Bist Du mir gut?"
Da sahst du mich so eigen an:
Das weisst Du nicht, Du boser Mann?
Ref.- O schöne Zeit, u.s.w.

Still as the Night.

Still wie die Nacht.

Tranquillo.

CARL BOHM. Op. 326. No. 27.

Still as the night, deep as the sea,
Still wie die Nacht, tief wie das Meer,

Should love, thy love, e'er be!
soll dei - ne Lie - be sein!

Still as the night and deep as the sea,
Still wie die Nacht und tief wie das Meer,

Should love, thy love, should love, thy love e'er be,
soll dei - ne Lie - be, dei - ne Lie - be sein

should love, thy love e'er be!
soll dei - ne Lie - be sein!

If thou love me
Wenn du mich liebst,

as I love thee, so wie ich dich, will ich dein ei - gen

a tempo.

fagitato.

*Glow - ing as steel, — as
Heiss wie der Stahl — und*

ff

a tempo.

fagitato.

rall.

p

a tempo.

p

rall.

p

2391 - 3

Sleep, My Child!

Dors, Cher Amour!

Berceuse.

G. Ehrmann.

Allegretto.

estinguendo poco a poco

Let Me Weep.
Lascia Chio Pianga.

Händel.

Larghetto.

THE ETUDE
HOW TO WORK UP CONCERTS IN THE
SMALLER CITIES.

BY ROBERT BRAINE.

As there is a constant development of the popularity of music in this country, and an ever-increasing demand for concerts in our smaller cities, the subject is one well worthy of the attention of teachers and musicians generally.

In the larger cities of this country, so great is the number of concert given by professional artists, and free recitals by musical conservatories, colleges, and private teachers, that young ambitious teachers and artists often find it difficult to get a hearing at all, much less to make anything out of concert playing.

In the smaller cities, say of 10,000 or 15,000 population, it is different, however. Theatrical entertainments and professional concerts are few and far between, and if our teacher or artist goes about it in a proper manner, he may add materially to his income and extend his clientele of pupils.

"First catch your hare," runs the old recipe for cooking a hare. "First get your patron" would be the adaptation for a recipe for concert-giving in small towns. Remember that nothing can be done in these smaller places by newspaper advertising alone. It must be done by word of mouth and personal influence. If you should simply "hire a hall," announce your concert, and do the customary amount of newspaper advertising, you would be amazed at the frigidity of the proverbial "rush of cold air" which would greet you when you went on the stage to play your first number.

Without thorough local "working up" by influential parties, even the greatest artists find it difficult to draw paying audiences. I know towns in which I would wager a concert-grand piano to a yellow clarinet that Paderevski, Ysaye, and De Reszke could not get fifty paid \$1 admissions to a concert given by them jointly unless the concert were given under the auspices of some society, lodge, or church.

On this account I say, "First secure your patron." Make your first venture in a town in which you have some acquaintance, even if only slight. If you have relatives in good standing in the place, so much the better for you, as they can do much to work up a successful concert. If you do not know a single soul in the town, get a letter of introduction from some mutual friend to some prominent resident. After you have secured some one who is interested in your concert, or at least from whom you can get the necessary local information, you have a basis of operations on which to work. From then you can get the local "lay of the land," as it were.

First find out whether there is any other entertainment being worked up in the town which will conflict with your proposed concert.

If there is, put it off until the coast is clear, for you will find it impossible to get a good audience for your concert at the Methodist church if the Baptist folks are preparing for a large church fair. The latter will monopolize the attention of the public, and its space cash to boot.

It is also a good idea to find out all about the last concert which was given in the town. Secure a programme if possible, and inquire how the people liked each separate number, and how they were pleased with the concert as a whole. Inquire from your patron what the prices of admission were, what was the financial success of the concert, and any other points which could be of value in helping to make your concert a success.

It might also be a good plan, if you learn that a concert is already on the tapus in the town, to see the managers and find out whether you can get an engagement to appear at the concert. It may be, if they have engaged no outside talent, they will consider your offer and give you an engagement. Do not go too much on your reputation having preceded you, but if they desire it give the managers of the concert a specimen of your skill. I had a friend, a young pianist, who went to a small town in Michigan to try to work up a concert. He soon learned that the local musical magnate was the proprietor of the only music store of the place. He hunted him up and

told him his aspirations in regard to giving a concert. The proprietor told him that he had certainly struck the wrong town, that there was no local interest in music, that the town had been "harrowed to death," and that if Beethoven himself were to rise from the dead and bring a symphony orchestra to the town to perform his nine symphonies, under his personal direction, it would be impossible to draw sufficient people to fill the town hall. My friend said he was sorry, and without another word went to a piano, sat down, and began giving a rendition of Gottschalk's showy "Tremolo." He played it so brilliantly and with such fire and expression that our music-store man was first interested, then enthusiastic, and finally completely thawed out. A waltz by Chopin and a rhapsodie by Liszt completed the conquest, and the upshot of the affair was that my friend's newfound admirer arranged a concert at the Presbyterian church of the place and buttonholed everybody in town to buy tickets. The concert came off with great success, and my friend cleared \$40. If you do any preliminary playing, however, do it where it will do most good, and not before gatherings of people or for so many people privately that the sale of tickets for your concert will be injured. If there is no concert already planned for which you can get an engagement, you had best confer with your patrons and friends concerning the advisability of giving your concert under the auspices of a church, lodge, or society.

As a general rule, it is much better in the smaller towns to get a church or society to take hold of your concert, either on shares or under a stipulated guarantee to yourself. Get a guarantee if you possibly can, for in that case all your troubles and responsibilities in connection with the concert are at an end. It is much better to accept a comparatively small guarantee than the prospects of a much larger amount on shares, for sometimes these societies are extremely dilatory and do not use the fervor zeal in selling tickets which you would like. Having made your arrangements with some society, it is not a bad plan to put in a day or two, or even span the time, helping the society to make the concert a success. A personal call on some of the musical authorities of the town and the leading society lights, and a few notes played here and there, often have wonderful success in boosting the sales of the tickets.

In regard to the best society or organization to work in this concert-giving on shares, your local advisers will be the best authorities, as one order or society may be strong in one town and another in some other town. You will usually find that some one church or society in a town has the reputation of giving high class concerts once or twice a year which every one attends, and which would therefore be the best to enlist in behalf of your concert. Having once arranged with a church or society for your concert, all will be easy enough, since all the details will be attended to for you, and you will only have to trouble yourself with the musical details of the concert.

If you are to give the concert with the assistance of local talent, try to get the most representative and popular musicians of the place who have the largest following to assist you, provided you have the choosing of the members of the concert. You can often double the sale of tickets by "bringing out" some young local singer or player at your concert, thus enlisting the assistance of his or her parents and friends.

If you are unable to secure the help of any church or society to stand sponsor to your concert and have to give it alone, the problem becomes much more difficult; in fact, so difficult that many artists will not bother with it at all. Still, if you are in earnest and work hard enough, there is no reason why you should not have reasonable success. You will find that an immense number of people will have to be "seen," however. You and your friends will have to do the work which would be done under different circumstances by a society.

You must first secure introductions, or at least letters of introduction, to the "king bees" and "queen bees" of the "society" of the town. Call on them with a subscription paper and ask them to subscribe for a certain number of tickets to your concert. Play for them, if necessary, to interest them in your concert, and try to get them to mention the matter favorably to their friends. Every town has a few leaders in society. If they take

tickets, all the society people of the place will follow like a flock of sheep, and your subscription paper will soon be full. If you have not had much experience in this work of giving concerts in small towns, you will probably receive my suggestions with the remark that "you do not care to give the concert, play almost all the numbers yourself, and do the work of a book agent in selling tickets besides."

My reply is that you are perfectly right in your virtuous indignation at being compelled to work like a drummer in selling your own tickets. Unfortunately, this is about the only way out of the difficulty, unless you can afford an agent or friends who will do the work for you. Besides, this skrimshing for an audience will not hurt you. Every musician needs to have his business sense sharpened, and I know of no better way to do it than giving a few concerts and making them come on the right side of the ledger. From the point of view of obtaining pupils, a preliminary canvass in selling tickets often bears excellent results, as it gives people a chance to make your acquaintance, and this is how a class is built up.

If you have no church or lodge or society to back your concert, and will not sell your tickets in advance by a subscription, through your own efforts or those of your friends, I would advise you not to attempt the concert, as you will inevitably lose money. As a general thing, however, it is not difficult to find some organization willing to take up a concert, on shares at least, if not on a guarantee. If you have resolved to do a good deal of concert playing, make a study of it, as you would of the grocery or hardware business. It requires excellent business ability and great tact. I have known musicians who showed as much talent for this branch of the business as a Chicago drummer. They seemed to scent engagements for a hundred miles. I knew one pianist who invariably sent out several hundred letters to various towns in the neighborhood of that in which he resided, addressed as follows: "To the Pastor of the M. E. Church,; To the Leading Piano Teacher,; To the Director of the Leading Choir,; To the Local Commander of the G. A. R.,; To the Leading Violinist,; etc. These letters, addressed as above, would be delivered by the postmaster of the various towns according to their own judgment. The letters contained proposals for concerts, press notices concerning the pianist's work, etc. He received comparatively few answers, it is true, in proportion to the letters sent out, but he got quite a number of engagements out of them, as a rule. He was continually writing to pastors of churches, prominent men in lodges, and musical people all over his territory, proposing concerts on shares, for the benefit of all sorts of local enterprises. In this way he turned up no end of business, for he would in many places be able to work up a concert every year. He organized a concert company in the town where he resided, and was thus able to furnish any number of musical artists besides himself. This man would certainly have made a large fortune as a business man, as he seemed to have the peculiar faculty of turning up business where none was to be expected.

The whole secret of the matter is to work up a local interest in your concert. Unless you work through the members of a society or church, through your personal friends or through your own efforts in a house-to-home canvas with a subscription paper, you might as well let the concert drop. It will not do either to be too modest or shrinking about the matter in the latter case. If you are of a modest, retiring disposition and dislike to push your way to the front, you will meet with many a rebuff which will cut you to the quick. Such is the life of a budding concert artist, and it has to be endured.

A word in regard to your programme: do not make it too heavy. I do not mean by this that you should play rubbish, but strike a happy medium. Play a few good heavy numbers to show that you can do it, but use a good many numbers of the "popular classic." Try to please your audience, for you know "art follows broad" the world over, and artists must live; and, besides, you want to get an engagement in the same town the next year.

THE ETUDE

MENTAL TECHNIC: A SUGGESTION.

BY D. R. SKINNER.

At first glance this strikes one as an odd heading for an ETUDE article.

Innumerable works on the mechanical technic necessary to equip modern piano players with thorough command of the keyboard—even though thoroughly mastered under good teachers—will not afford the student all that is required to make him a good player. A thorough knowledge of the best literature for the piano (modern and classical compositions), combined with good mechanical (keyboard) technic, does not entirely represent the necessary equipment of the good players of this age and epoch.

The requirements are now greater than they have ever been: one must play Bach, Beethoven, Chopin, Liszt, Schumann, Józefy, Champlaine, Sgambati, Schytte, Saint-Saëns, etc., and do all musically; and—the mechanical part of the performance must be unobtrusive—the intellectual was predominant. In such modern writers as MacDowell, Saint-Saëns, Van Westerhout, Gernsheim, etc., as well as in the classics, the player appeals to intelligent audiences more by the intellectuality of his playing than by any exhibition of technical ability or gymnastic facility in itself. The mechanical part—as a matter of course—must be faultless. Good, clean playing is a requirement and excuse to particular comment.

Cultivated audiences are not dazzled by mechanical jugglery, although the player may count on merited appreciation of legitimate mechanical ability. It is the soul, the self-control and mental command, which are manifested, that gain for the player the plaudits of intelligent listeners. Intelligent criticism is based on these highest qualities.

It would seem that it is becoming constantly more difficult to attain even that degree of proficiency which places earnest workers in the category of good players. While this is, from one point of view, true, in the broader light of modern development and research along the lines of piano playing as a science, as well as an art, the above statement is refuted by the work of many good players and teachers.

During the first years of study the pupil's progress in mental and mechanical technic proceeds on nearly parallel lines. For the development of mechanical technic various means are employed by various teachers. For mental development most all teachers use Bach, Scarlatti, Haydn, Mozart, etc., for foundation work. So far—good! Afterward—what!

I suggest: At this point drop mechanical technic as such, i.e., lay aside your Plaidy, Mason, Germer, or other technical compendium, and substitute pieces which contain the material necessary for the student's further technical development.

Of course, it is presumed that the student will first have mastered the A-B-C of mechanical technic in one or the other of the above-mentioned text books, and have sufficient ability to make application of the mechanical principles mastered in the study of pieces.

This proposition is not at all daring if pupil and teacher are in earnest. Let us ask what qualities should characterize the playing of a pianist possessed of good mental and mechanical technic—facility in velocity, scale and arpeggio work in various touches; refinement, lightness, strength, versatility, skill in balancing chords that any desired tone may be made to stand out prominently; facility and surety in reaches, use of pedal, in reading, and, above all, in thinking. Why can not all these qualities be maintained and further developed by practicing pieces judiciously selected? The student will develop musical taste, veracity, and acquire mental nerve much more rapidly.

The earnest worker, having previously thoroughly mastered the A-B-C of technic, will not go wrong in adopting this idea if he continues to back his endeavors by common sense. Please do not understand that the writer advocates the entire abandonment of the study of good technical works. The suggestion, however, that after the student can do well ordinary technical

problems he should give his energy to mastering pieces and the problems therein contained, and drop mechanical technic as such, will be a wise step in most cases.

We are inclined to get into ruts, and the majority of us bump along in a disgruntled fashion until we can "do" Liszt's "Second Rhapsody," Beethoven's "Moonlight Sonata," and a concerto by some other fellow, before we scratch an original idea out of our own heads. In the meantime we religiously "dig in" to finger and other exercises so many hours a day, merely because we have acquired a habit which some fellow a century or more ago considered a necessity. I am thankful to say that "we Americans" are finding out some things for ourselves; that we have outgrown our childhood days when we accepted anything with a foreign brand as law and gospel. I firmly believe that the best American piano teachers stand head and shoulders above the foreign "owls" ("offs," and "Schmitts") and that good workers under good teachers, even in our Western prairie towns, are accomplishing more than those students who go to Europe to study with teachers whose names contain a large and irregular assortment of the letters of the alphabet.

In my own teaching I make theory and technic go hand in hand. The pupil who can play a scale can analyze it, tell where it got it. Occasionally I throw puzzle (technic) to the dogs, generally for a few weeks twice each year with pupils below the middle grade. After a few months' good, hard work let your pupils play a while, and I would counsel the teacher to play for the pupil twice in a while.

During the period that technic is dropped, four or five pieces of varied character must be kept going at once. When the student again resumes mechanical practice he brings to it renewed interest and awakened perceptions. This three or four weeks' period will show both pupil and teacher those things other than the mechanical which are lacking, and the student will possess in a higher degree a realizing sense of what his playing needs. The teacher will also have obtained more practical conceptions of what principles should be incanted in his future efforts.

This recipe will work best with those students the composition of whose inclination possesses the prime ingredient of earnest endeavor,—a prime factor in any successful undertaking.

To both student and teacher I would suggest that boundless enthusiasm and constant association with broad-minded musicians and ideas—mainly the latter—will make your artistic life a constant change, for it will constantly be an upward development toward perfect musicianship, and, incidentally, well-balanced character.

KEY-CHARACTER A FALLACY.

BY W. F. GATES.

In the matter mentioned last month in these columns concerning the character of the various keys, it was stated that several standard writers had assigned fixed characteristics to them; in other words, claim them to have varied capacities for emotional expression.

For instance, Gretz says—and he will do a sample of the others—"The key of C is noble and frank; D is brilliant; E flat is grand and pathetic; F minor the most pathetic of all; F sharp major is hard and sharp because it is overloaded with accidentals," etc.

In this connection we have two questions to ask and then leave the matter for our readers to decide, each for himself. If the key of D had certain distinguishing characteristics a hundred years ago, and if that at a time in that key had a particular emotional atmosphere, what does that composition portend to day, considering the fact that there has been considerable change in the pitch in the last 100 years?

And, again, what effect does the transposing keyboard have? Does the tone in D lose its natural effect if we shift the keyboard a half-step, and while using the same keys let the piano play it in E flat?

In other words, isn't the whole thing a fallacy?

EAR TRAINING.

HELPFUL LETTERS TO YOUNG MUSICIANS.

(Continued.)

BY MRS. W. H. SHERWOOD.

My experience in teaching music has taught me that the study of a musical instrument does not necessarily mean the study of music. In fact, the study of an instrument is, if not combined with other exercises, rather a hindrance than a help to a musical education. The difficulty in studying an instrument is that it calls too many faculties into operation at once, so that the faculty of hearing *musically* is lost entirely under the necessity of exercising the sense of sight and the muscular sense in performing upon the instrument.

An almost unavoidable consequence is the loss of accurate rhythm. The pupil who learns to read music and who attempts at once to execute what he reads, reads and executes under so many delays that his ear loses all rhythm, or, worse, is impressed with a rhythm all out of joint. In the effort to train fingers and eyes for a complicated performance the much more simple training of the ear is entirely neglected. In the born musician the ear matures itself. Not so in the case of the average child; and yet it is the average child that ought to have its ear trained, for art is benefited by the multitude of intelligent listeners, and the artist is stimulated by appreciation to his highest efforts. Every one knows that it is easier to understand a language than to speak it. It is easier to distinguish colors than to reproduce them with paint and brush. One may have an excellent perception of the forms of bodies, and a great enjoyment of symmetry and proportion, without at all being able to draw, paint, or cut. Balzac says: "The greatest man is the poet. Everyone can not be a poet. The next greatest is he who appreciates a poet." The same thing is true of music. The study of music is divided into practice and theory, but with little accuracy. On the one hand it might be said with perfect propriety that the exercise of the ear in listening to and comprehending musical composition is a musical practice, and, on the other hand, the so-called theory lessons go so soon beyond "theory" to the practice of forming tone combinations and composing.

That a young musician should spend years in writing out figured basses and exercises in counterpoint is very well, for "practice makes perfect." But theory, in the real sense of the word, does not require the capacity for making tone combinations; it only aims at developing the faculty for recognizing tone combinations made by others. Theory of music in this, the true sense of the word, means the systematic cultivation of the ear. Our present mode of musical education furnishes this cultivation in very few instances. I have known students of music who had taken piano lessons for more than ten, and theory lessons for three or four, years from excellent teachers—talented pupils, too,—who were unable to tell by ear the succession of harmonies in a simple chorale after the first chord and key had been named. Is it not an absurdity that the systematic development of the ear is the only thing never thought of in the study of music? And is it not a question whether general education in music need go any farther? The study of a musical instrument or of composition must take much more time than the cultivation of the ear alone. The study of a musical instrument often dulls the mind, and makes a child work in a thoughtless, mechanical way. The cultivation of the ear, on the contrary, fosters a concentration of attention which can not but affect beneficially the development of the entire mind. To teach music merely by teaching the use of an instrument is impossible, and both teacher and pupils who believe that it can be done only derive themselves. Let teachers devise a set of exercises which have for their purpose the elementary training of the ear and of musical intelligence. Briefly stated, the object of these exercises should be to teach the student to *read with the ear*—the only true reading of music. Reading notes need not be reading music; for notes are only graphic signs for tones, and very few people combine in their minds the right tone with any given note.—HILDE M. SPARROW in "Lessons in Audition."

—Shun idleness; it is the rust that attaches itself to the most brilliant metals.—Voltaire.

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does u't care for music, what is the use of obliging him to do it? He may learn to read notes, and in the course of years to realize more or less technically, but what pleasure will he or any one else derive from it? The sitting still to practice makes some children very nervous, and will eventually result in harm in such cases. There is nothing like a little discrimination in season in these matters. Eight or ten years is a very good age to begin studies, and the child can bear the mental strain with ease at this age, and really go ahead much faster for having waited.

Going abroad to study has come to be a fad. The fad has become so prevalent, that in some places an entire ignorance in music stands a better chance of getting a cultured position as teacher than a really good teacher who has had only the advantage of American tutorage. I wish people would realize that as far as instructional goes, one can get as good as Europe's best here in America, and there are more good teachers here than there. It is well to go abroad, but there is no reason why one cannot remain at home. Those who know what they want, know that they can get it here, i.e., in instruction. Europe presents many advantages, musically, outside of teachers, which are not everywhere obtainable here, in the way of good entertainments, and the fees for performances, and possibly a greater variety of music; but these things are better appreciated when one has some thorough training than before he is able to apply them in his own work. Paris, Berlin, and Vienna are now names to conjure with, and with them the names of those acknowledged names only. Why encourage musical travel by thinking that the name of having "studied abroad" is worth wasting one's time for? Why not try to show Americans that the genuine article is no less genuine here, that it is to be found in America. America and Berlin and Paris are in gold, music found in your home or in those of some one else, but sometimes, one must confess, the greater the distance, the greater the enchantment surrounding. When you left the room Rubinstein turned to me with a sigh, and said, "What is one to do?" People do not want to be told the truth, and it is very hard to know what to say." This was very different from an experience of mine a few years ago. A young lady came to me and said she wanted to begin studying. She wished to play for me, and began the great Polonaise, Op. 53, by Chopin. At the end of one line I stopped her. "That is enough. You will have begun all over again, and do very different work from what you have ever known," I told her. I then talked seriously with her, and after a while played for her. She admitted, "I see you are right, but I have my living to earn, and I can not spend time or money now in learning another method." So she departed, to keep on in the old way, and carry her broad by imparting her ignorance to others. I heard not long after, that she went to another teacher, one who asks ten dollars a lesson, and he told her she played well enough unless she wanted to be a concert player. She admitted, "I see you are right, but I have my living to earn, and I can not spend time or money now in learning another method." So she departed, to keep on in the old way, and carry her broad by imparting her ignorance to others. I heard not long after, that she went to another teacher, one who asks ten dollars a lesson, and he told her she played well enough unless she wanted to be a concert player. Either the teacher did not know any better, or else he did not want to be bothered with her, but at any rate, it appears she was quite satisfied with his verdict, for I have since seen her advertisement in the papers as teacher and concert pianist.

This world is funny, were it not a shame. As long as people are willing to be flattered and lied to by ignorant or mercenary teachers, this kind of fraud will continue, and certain it is that it is flattery is often sold at a premium while truth goes begging. Yet truth forces its way surely, though slowly, and the musical world is beginning to shake itself, and look about a bit. There are signs enough, taken in the aggregate, to make a pessimist hopeful. And there are signs enough to make an optimist despair. One must console oneself with the thought that all things work together for good."

Too much can not be said about the quality of tone. On it all musical results depend.

The mechanical mind denies any difference in the quality of tone, however it is produced. But if it is not in the manner of touching the keys, what constitutes the difference between the artist's touch and that of the mechanic? Technical would at the beginning and end of piano music if there were nothing in touch. Many ignorant people have affirmed, after getting together for the purpose of testing different kinds of touch, that whether the piano was played with sticks or fingers, tone results would be the same. Because they could neither produce nor hear a difference between their touch and that of sticks on the keys, it proved conclusively that anything better was not to be had. It would be equally sensible for a modern painter who could not paint, to attempt to produce a masterpiece on canvas, and failing, to assume that the thing could not be done. It has been done, is being done, and will be done again, but not by such as these. In the hand of an artist the piano can be made to express anything he wills, be it sorrow, fury, passion, despair, fury, or anger, yet in his wildest moments the tone will never be harsh. The perfect touch will make every shade of expression poetical.

Another evil is the desire of many who are gifted, and who can be exquisite players, to become concert pianists. Among the talented, not every one who can play is fitted by nature to be a concert player. A really musical temperament is invariably a nervous one, and sensitive within. One must retain his self-possession and appear composed, no matter what the inward tumult; he must endeavor to forget himself and think only of doing justice. Now, all this requires experience. Before becoming a concert player one must have played before people great many times, wherever and whenever he could find opportunity, for the sake of experience. Thus he will discover his power over people, whether his playing is sufficiently magnetic to hold an audience interested, and whether he gains confidence enough to throw his heart into his work undistracted by listeners, for these requisites are absolutely essential to success in concert players. I was once present when a young lady called upon Rubinsteins with her mother, to play before him and obtain his opinion of her possibilities. She played the B-flat Minor Scherzo by Chopin most beautifully, and so did her mother, "but," said the artist, "you can never make a concert player. It is out of the question." The unhappy girl and her mother departed in tears. Their disappointment was touching. When they left the room Rubinsteins turned to me with a sigh, and said, "What is one to do?" People do not want to be told the truth, and it is very hard to know what to say." This was very different from an experience of mine a few years ago. A young lady came to me and said she wanted to begin studying. She wished to play for me, and began the great Polonaise, Op. 53, by Chopin. At the end of one line I stopped her. "That is enough. You will have begun all over again, and do very different work from what you have ever known," I told her. I then talked seriously with her, and after a while played for her. She admitted, "I see you are right, but I have my living to earn, and I can not spend time or money now in learning another method." So she departed, to keep on in the old way, and carry her broad by imparting her ignorance to others. I heard not long after, that she went to another teacher, one who asks ten dollars a lesson, and he told her she played well enough unless she wanted to be a concert player. Either the teacher did not know any better, or else he did not want to be bothered with her, but at any rate, it appears she was quite satisfied with his verdict, for I have since seen her advertisement in the papers as teacher and concert pianist.

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The Germans are good students and earnest in their work, when they value it. Most Americans do, and while they are more continually, they enjoy life more at the same time. A German shows no surprise when you tell him he must work years for certain things, when an American shows not only indifference, but contempt. The spirit of unrest in this country has been swept away, and because of the lack of a broad base of American life, sentiment, a practical thing, has been swept away, and because of this art suffers. In European countries this spirit of unrest is not found, and the people there enjoy everything from a poetical standpoint, and take plenty of time about it, and among their greatest men there is a childlike love of simplicity. If one does not know as much as they, one meets with encouragement, friendliness, disengagement and comprehension, and one is not always forced to work so hard, because there is less force in work in the velas. The ability to make music is not proportionately great, nor will it ever be until we understand the nature of art as other countries do.

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THE ETUDE

ADVANTAGES FOR MUSIC STUDENTS IN
VARIOUS EUROPEAN CENTERS.

BY EDWARD BAXTER PERRY.

I.
MILAN.

My Dear Etude.—I begin the first of my promised letters on musical opportunities in the various European centers, here on the classic soil of sunny Italy. When our many American students start upon or contemplate a trip to Europe for the purpose of continuing their musical education, the question immediately arises, "Where had we better go to find the best instruction, and the best collateral advantages, so as to derive the greatest benefit from our sojourn abroad?" Probably every prominent musician, with a European experience behind him, is the recipient of more inquiries upon this subject than upon any other one connected with a musical career.

CHOICE OF A PLACE TO STUDY.

Europe is a big place, and when all countries and all languages on this side of the water are strange to the student, it becomes of the utmost importance, especially if time and money are limited, to ascertain at the outset where one can live best, learn best, and work best. First, there is the country to be decided upon, and here the choice always lies for the music student between Germany, Italy, and France. After this is determined, they are, in each of the above-named countries, a number of leading cities, rival musical centers, each with famous schools, each with enthusiastic partisans and each presenting claims to attention and patronage; so that the inexperienced student is confused, often misled, and seldom hits at first trial the place most advantageous for his particular needs and progress.

The present series of papers will give a successive account, as accurate and impartial as possible, of the various musical centers of Europe, with the latest items of information concerning teachers, methods, concerts, cost of tuition, living expenses, etc., so that the student reading them may judge for himself of their comparative advantages, and be aided to make a wise choice. This article will be devoted to music study in Italy, and especially Milan.

ITALIAN CITIES.

When we speak of music study in Italy, it is usually Milan or Florence that is meant. Other cities are gradually coming to the front, notably Rome, Naples, and Bologna; and of these three it may be said that very recently they have made so decided a stride forward as to threaten the supremacy of Milan if the progress continues; but in the past, and still in the present, Milan and Florence, and chiefly the former, boast a radical pre-eminence, both in reputation and in the advantages offered.

FOR INSTRUMENTAL STUDENTS.

First, let me say that for all students of instrumental music Italy is practically out of the question, that is, for a prolonged stay. A flying visit, to behold and enjoy the manifold art treasures in painting, architecture, and sculpture, bequeathed by a by-gone age of splendor, will well repay the cost in time and money even to the music student, as a liberal addition to his stock of general culture and information; for the day is long past when a musician was expected to be posted about nothing in particular except the instrument upon which he performed. For the serious study of any instrument, however, even the Italians freely admit that Paris, or any of the German music centers, are greatly preferable. Most Italian pianists and violinists of any prominence have studied in Germany, quite as universally as do Americans, and they are few, and generally speaking, of no decided pre-eminence. We must, of course, make a notable exception in favor of Sgambati, at Rome, and perhaps also of Adini, at Florence. But one swallow does not make a summer, nor one or two artists a musical standard and atmosphere. As a rule, the mastery of the piano especially is too long and laborious a task for the genial, talented, but indolent and unstable Italian temperament.

FOR VOCAL STUDENTS.

For vocal students, however, the case is very different. Italy, with its generally mild, equable climate, its musical, pre-eminently singable language, its national instinct for rhythm, declamation, and tone-color, and its centuries of vocal and operatic tradition, lures the young singer with a charm as natural as it is irresistible. It is true that in latter years a portion of this glory has departed, and much which could formerly be found only in Italy is now to be had in London or Paris.

THE VOYAGE.

We will assume that the student has sufficient time and money for the usual four years' course of training, just the period requisite for a college course in America and at about the same expense. We will assume the voice to be his specialty, and that he has chosen Milan as the place to spend the first two years. The easiest and pleasantest way to reach any of the Italian cities from America is to sail from New York about the middle of September, by the southerly route of the North German Lloyd Line, taking a steamer in the Mediterranean service bound for Genoa. The passage will be smoother and far warmer than by any of the northerly routes. Nine days' sail over a bland southern sea, agreeably broken only by the passage through the picturesque Azores Islands, brings him to Gibilterra, where half a day is allowed for passengers to go ashore and visit most foreign, most fantastic, most cosmopolitan of cities, where representatives from every nation under the sun, with their peculiar characteristics and costumes, jostle each other in the quaint narrow streets, under the grinning piazzas of four thousand English cannon, which defy the world from the strongest and most imposing fortress ever garrisoned. Three days more over the blue Mediterranean brings our traveler to Naples, where another half day is given to seeing the city, the museum of relics from Pompeii, the famous aquarium, and diversified views of sparkling Vesuvius. Then one day more along the Italian coast, and the voyage ends at Genoa. From here four hours by rail over an incredibly rough track, where one is shaken about in the light compartment car until he fancies himself in a corn-popper, bring one either to Florence or Milan, according to choice of destination, in time to find a boarding place and a piano, get unpacked and settled, and begin the inevitable struggle with the language, before the opening of Conservatory terms about October 10th.

HOW TO LEARN THE LANGUAGE.

One can derive little benefit from lessons of foreign masters until familiar with the language; therefore, the more one knows of it before settling in a foreign land for study, the better. There is, of course, every facility for learning the mother tongue of a country here more easily and quickly than in America; but if the student is entirely ignorant of it on arrival, he must allow at least six months, during which several hours a day must be given to the language, and so necessarily taken from practice; and the sojourn in Europe must be planned somewhat longer than if he has already mastered the grammar and acquired a vocabulary before leaving home.

ITALIAN CONSERVATORIES.

The Italian conservatories differ widely from our own in many important respects. They are not private establishments, run at a venture for financial profit, but public educational institutions, more on the plan of our common schools, managed and supported entirely either by the nation or the local city government. In Milan, for instance, with the exception of a tax of twenty francs (\$4.00), connected with the executing of certain official papers at the beginning of the second year, the pupil pays absolutely nothing for instruction, although they may remain ten years. Tuition is free to all students, foreign as well as native, who can secure admission by passing the examination successfully. The American music pupil, therefore, once admitted to the conservatory, need only nothing in his estimate of expenses for the cost of lessons.

The so-called Royal Conservatories, of which there are four in Italy, at Milan, Rome, Naples, and Palermo, which take decided precedence of all others in public

estimation, and are generally supposed to maintain the highest standards and offer the greatest advantages, under direct control of the King and the Minister of the Interior; the details of management being intrusted to a *Musical Commission* appointed by them, in conjunction with a *Council* consisting of the director and faculty of each institution. Other cities, like Florence, Bologna, Parma, Venice, in fact, most of the larger places, have what are called *Municipal Schools of Music*, managed by the city government through a Commission and Council, like the Royal Conservatories.

ADMISSION AND EXAMINATIONS.

In all cases the salaries and all expenses are paid from the public funds. Unlike our public schools, however, admission to these institutions is by no means easy. The members of the faculty have no financial interest in increasing the number of pupils; while their reputations as well as the ease and comfort of their work, depend wholly upon the quality of pupils secured. Every student must pass a severe examination, not only as to present attainment and past study, but as to natural ability, quality of voice, etc., before the Council referred to, who then vote upon his admission to the school, not directly yes or no, but by giving their estimate of his worth in several separate counts on the percentage basis; and if the average reaches seven or more, the student is admitted not only to all the advantages of the school gratis, but to all the prize competitions, most of the prizes offered being in cash, and if won, going far toward paying necessary living expenses.

Very naturally, only the most promising pupils pass the ordeal successfully, and the attendance is therefore comparatively small; but the fact of admission, and still more of graduation, at one of these conservatories, is of great value to the student, as it amounts to a practical guarantee of ability. Pupils in voice receive daily lessons of twenty minutes to half an hour; instrumental pupils four a week, with a number of obligatory collateral studies, which must be carried on at the same time, such as sight-reading, harmony, musical history, and the like. Only six to ten pupils are assigned to each teacher, who devotes to these the whole of the three hours a day which he gives to conservatory work, all teachers having the right to give private lessons outside. Students fearing to attempt, or failing to pass, the examination the first year, may secure private lessons of any of the conservatory professors, at the rate of from five to ten francs a lesson, as frequent and for as long a time as they desire, and the examination can be taken later, or, indeed, repeated each year without expense, as many times as the pupil has patience and courage to undergo it.

It is hardly necessary to say that the standards in these schools, especially in the Royal Conservatories, are high and the methods sound; and students unable to enter, in obtaining lessons of one of their authorized professors, may feel safe in relying on judicious and able guidance. There are doubtless many excellent teachers, especially of voice, not connected with these institutions; but as the choice of a teacher is of primary importance, and as serious mistakes are continually being made in this respect by American students who come here as strangers, it is always better, other things being equal, to fall back upon the official guarantee afforded by the title "Professor in the Royal Conservatory."

MILAN AS A CENTER FOR VOICE CULTURE.

Milan, as a center for voice culture, is still living on the name and fame of the great Lamperti, and since his death there seems to be no vocal teacher in Italy who can justify claim equality with him or any great predecessor over others. Vannucchi, of Florence, is perhaps the best known, and is highly spoken of in many quarters. Gallignani is the present director of the Royal Conservatory of Milan, where Lamperti taught and trained so many great singers, and is a composer of some prominence and a protégé of Verdi, a recent and valuable acquisition to the institution. But Lamperti's mantle seems to have descended by direct inheritance upon the shoulders of Mme. Pauline Vanel Filippi, who was trained by him in his best days, made a successful concert career in her youth, and is his suc-

cessor in the work here, teaching the same method, in the same school, even the same studio. The true Lamperti traditions cluster about her, his acknowledged representative, while, in addition, she possesses a wide familiarity with modern developments in the vocal art, and with the French and German schools of music, which could not be said of Lamperti himself, or of many Italian vocal teachers of the present day.

EXPENSES.

A few words in regard to the expense of the trip and sojourn here may not come amiss to readers who have a period of study in Europe in prospect. First-class passage by the line mentioned, from New York to Genoa, with good state-room, costs \$90.00. About \$60.00 more should be allowed for incidentals on the ship, the stops at Gibraltar and Naples, a brief stay in Genoa, the trip to Milan, and necessary cost in getting settled. Board may readily be had here in private Italian families at moderate cost, from 100 francs (\$20.00) a month upward, with respectable people, with most excellent facilities for learning the language, but not very comfortable according to American ideas. There are also the usual boarding-houses, run to accommodate strangers, and for Italy quite fair. For such board as the average American student requires, varying from five francs or \$1.00, a day is the least that can be calculated upon, with wine, washing, and sometimes fire, etc. The conservatories do not provide houses or have anything to do with finding them for pupils, though the teachers, as a personal favor, will, of course, give necessary advice and information, and some of them take a few students as boarders into their own families.

The expense of lessons depends, of course, wholly upon the number taken and the teacher selected, but as a rough estimate another dollar a day may be reckoned to cover these and musical extras, such as concert and opera tickets. Clothes and personal incidentals will be something less than at home, and can be kept within quite moderate limits if the student is economically inclined. In round figures, then, I should say one ought to allow \$150 for the trip to Milan, and \$75 a month while here, from which may be deducted the price of tuition, if one is fortunate enough to be admitted to the conservatory. That allows for living comfortably, enjoying all necessary professional advantages, and a few moderate and advisable extras in the way of pleasure and general education. The summer may be pleasantly spent, at little, if any, additional expense, at the Italian Lakes, among the Apennines, or in the more adjacent parts of Switzerland. Many of the most famous Swiss resorts, with all their glories of Alpine scenery, are within but a few hours' ride by rail from Milan, and the peerless Lake Como may be reached in an hour and a half. A point argued upon me in several quarters, and which I would therefore emphasize with parents and guardians, as well as with the students themselves, is that it is no kindness but a positive cruelty to send a young person to Europe for music study, without sufficient money to adequately cover the cost of living and education, and to enable him to take proper advantage of his opportunities.

CONCERTS.

In the way of facilities for hearing fine music, the Italian cities offer less than would be expected. Of serious orchestral work there is practically nothing worth taking into account, and recitals by instrumental soloists are few. A fine string quartet at Florence gives a series of excellent chamber concerts there and in some of the neighboring cities, and in midwinter flying visits from traveling celebrities, both vocal and instrumental, may always be expected. But really first-class presentations of profound musical works are few and far between.

Of vocal music something more and better may be said, particularly in two of its departments. Italian opera is, of course, at home here, and nearly every city has its opera house and standing opera company; while there is no better place to become familiar with church music of the old solid school, as given in the cathedrals. It is disheartening to find, however, that even in Italy, the birthplace of the modern arts, popular taste seems drifting, as with us, to the comic and spectacular; for the masterpieces of grand opera, even of the Italian

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school, are not so often heard as something lighter and more amusing.

The old and world-famous Scala here at Milan, the most noted opera house in Europe for the past century, where all the best singers and operas of the Italian school have made their reputation, is closed for lack of funds. It has not been self-supporting for many years, and the city fathers have grown tired of making up out of the public treasury an annual deficit of 200,000 francs,—which looks as if opera in its best type was on the decline and losing its hold upon the people.

This is an incalculable loss to the student, depriving him of what has been hitherto a very important factor in musical and especially operatic training, and one of the chief inducements to study at Milan.

Still, Italy remains the land of song, where voices are trained, not strained as in Germany; where singing seems as natural and easy as breathing, where sentiment and poetry are indigenous, growing without effort, absorbing nourishment from the air, the sunlight, the very crushing stones, where legends hang like moss and cling like ivy, and where the world-wide vocalist should spend, if possible, a portion of his formative student years, but where he must not expect to receive a complete, well-rounded musical education.

(To be continued.)

A PEN PICTURE.

BY F. ADA BALLOU.

MUCH has been written of the pupil whose brains never act, of the fingers that are all thumb, the half-interested ones, whose rich mammae pay (?) the bills, and expect the teacher to do the rest; of those who spend the lesson hour in gazing in hopeless wonderment at a half repetition of one idea and frantically try to grasp that there are two quarternotes to a half-note; that the scale of C major has no sharps or flats. But few have said anything about the pupil whose mother doesn't expect her to play just like a professional at the end of the first term, or of the one who is all eagerness, and whose bright thoughts rejoice the heart of the teacher. I propose to annoy you for a few moments with a pen picture of the other one; although crude, it is suggestive.

A fair-haired, dark-eyed little girl came to me one afternoon for tuition. I gave her an hour for the next day. At the appointed time she came, the hands having been scrubbed until they looked parboiled. She was poorly dressed but wholesomely clean and neat.

"I am glad," I remarked, "to see such nice clean hands." "Thank you, ma'am, I thought I'd make a clean start." I smiled at the unconscious pun, and we proceeded.

I can never forget how bright her eyes grew as each new thought was given her, and how eagerly she tried to do as I wished. Thinking to test her imaginative powers, I played Schumann's "Wuram?" and imagined my surprise as I turned to look into the pretty dark eyes of the child filled with tears.

"That makes me feel as though God saw me when I 'sassed' my morning, and I guess His eyes are awful sad and loving." Then, with a funny little toss of her head, "You can paw the panna as easy as if you was shellin' peas; that powerful kind of music makes me feel queer, like somebody tickled my backbone all the way down."

Months passed, and not a lesson did the child miss. She never forgot what I told her, for she listened so whole-heartedly to what I said. At one lesson, while playing Chopin's Funeral March to her, I said, "Now, dear, tell me what you thought while I played." There was a slight pause, and—"Well, I saw a lovely young lady, all laid out in white, with long, yellowcurls, and a ruffled dress,—dead, and her mother was crying—and, say, doesn't the second part mean she got to Heaven?" The absurdity of it made me laugh heartily, but I was bad.

"The almighty of it made me laugh heartily, but I was bad." To gape drowsily and stare at the ceiling, as with us, is not a good name for a pupil. Cultivate the imaginative qualities in a pupil. They

do so much better work. The queer idea she had of a scale may interest some.

I had described the scale as having a good, strong tonic, or first tone, and a large dominant tone. "It's like a chain," I said. The tonic is a large diamond from which little gems are made, and the dominant the clasp that brings them back to the tonic; or, if you prefer, think of it as a railroad with two large cities and several important smaller ones.

Imagine my surprise at the next lesson, when she said, "I can rise and fall my railroad all right; let's see: the first note is a big city, and I run my cars along till I get to the next big place—the one that all the tracks lead to; when I go up, I rise, and I just fall down so I won't forget the fingering."

The idea-gem was a good one, so I developed it, and now, in teaching little ones the scale, I say: "We have a railroad of eight miles, let us say. The first station is a large city, which we call 'Tonic'; the next stop is a whole mile away, and is 'Super-Tonic'; then another mile, and we have 'Median'; then but a short half-mile, and we reach 'Sub-Dominant,' quite an important place; another mile, and we have the largest city on our track, called 'Dominant,'" etc., etc., until the intervals are understood and learned.

She often said to me, "I make my mind the teacher, and my fingers the pupils. I don't get mad at them, because I know they work hard."

Any extra attention she appreciated so thoroughly, "I shall try hard to please you, because you are so good to me," she frequently said.

It is very gratifying to a teacher to be appreciated and told so. She always sat down to the piano with clean hands and a conscientious heart, so her progress was great.

Try it, little friends. Go to the piano as you would to a dear friend; make its voice ring, tones of sweetest music to your ears; if you approach it in this spirit, believe me, it will respond lovingly to you.

It can be ugly and defiant, too, if you are; so beware how its tones reflect or voice your thoughts. Believe me, it will respond lovingly to you.

"I am glad," I remarked, "to see such nice clean hands." "Thank you, ma'am, I thought I'd make a clean start." I smiled at the unconscious pun, and we proceeded.

We are all ambitious; it is no shame to confess it beyond our own appreciation or his own skill to properly interpret and perform; for the composer, in attempting composition, when he should be confining his effort to simpler figures. We are all ambitious, let me hope, to simple figures. We are all ambitious, let me hope, for the art itself; for what are we ambitions? If it be reputation or fame, then let us wait a while until we deserve it in reality. If a pupil is really in the second grade, what vision of spirit is occasioned when a piece in the fourth grade is called for or attempted! Does it make any better pupils to call them really better than they are? No! for it flattens the vanity to such a degree that indifferent work is apt to result. Nor does it add to the good name of the teacher.

A still greater wrong is done to the cause of art. It is persons attempting compositions far beyond them. It is a crime to mangle the compositions of the masters to the degree often done in so-called musical circles. No wonder the people are prejudiced against the classics of music when it is so mangled by the disciples of music that even its own composers would scarce recognize the deformity. A trifling well done is infinitely more enjoyable. To gape drowsily and stare at the ceiling, as with us, is not a good name for a pupil. Cultivate the imaginative qualities in a pupil. They

are yet a little common sense remained to us all; let us exert that!

A CRIME AGAINST ART.

BY E. A. SMITH.

If I were asked what is the one great fault of teachers, amateurs, or composers of the present day, I would make answer that for the teacher it lies in advancing the pupil too fast—pushing him beyond his ability to understand or execute; for the amateur, in attempting works for beyond his own appreciation or his own skill to properly interpret and perform; for the composer, in attempting composition, when he should be confining his effort to simple figures. We are all ambitious, let me hope, for the art itself; for what are we ambitions? If it be reputation or fame, then let us wait a while until we deserve it in reality. If a pupil is really in the second grade, what vision of spirit is occasioned when a piece in the fourth grade is called for or attempted! Does it make any better pupils to call them really better than they are? No! for it flattens the vanity to such a degree that indifferent work is apt to result. Nor does it add to the good name of the teacher.

A still greater wrong is done to the cause of art by persons attempting compositions far beyond them. It is a crime to mangle the compositions of the masters to the degree often done in so-called musical circles. No wonder the people are prejudiced against the classics of music when it is so mangled by the disciples of music that even its own composers would scarce recognize the deformity. A trifling well done is infinitely more enjoyable. To gape drowsily and stare at the ceiling, as with us, is not a good name for a pupil. Cultivate the imaginative qualities in a pupil. They

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SUGGESTIONS FOR THE MUSICAL YOUTH.

BY CARL REINHOLD.
TRANSLATED BY CHARLOTTE REINHOLD.

11.

WHEN the composer has written a movement in the form of variations without, however, marking it (G.), the slow movement in Beethoven's great B major suite, Op. 10, the time of the different variations is only to be changed when it is especially marked. Why do so many players change the time of every variation when the composer has especially characterized the variation form by marking it Variation I, etc.? . . . If even the editor of a classical work has arbitrarily added such change of time, examine first such directions before you follow them unconditionally.

Short cadenzas are frequently based on one and the same short motive—e.g., the following one by Beethoven:



can, if you play it in quite even rhythm, easily sound like an exercise; but that would conflict with the character of the cadenza; therefore, you should begin it very slowly and increase force and motion by and by.

Long cadenzas, such as often occur in concertos, must not be played in the same strict rhythm in which the concerto has mostly to be played. Since these kinds of cadenzas were meant originally as improvisations, they must be played in a free measure; that is to say, they must keep their character of improvisation, whether they were written by the composer of the concerto or by somebody else. A cadenza, however, which is accompanied by the orchestra, as the one in Beethoven's E flat Major Concerto, is an exception.

It is difficult to obtain exceptional facility. It is still more difficult to use it, then, exclusively in the service of pure art.

Let a piece be preceded by some introductory chords, so as to connect by modulation different themes with each other. The hearer wants to be prepared, and listens more attentively if he knows what is coming. But if the composer himself begins the piece with introductory measures, a prelude is not necessary; on the contrary, it would be pleasant.

When the composer brings something surprising—a false cadence, surprising intervals, chords, or the like, you must not play it as if it ought to be so; you must make the hearer feel that something unexpected is coming—for instance, in the first movement of Beethoven's Sonata, Opus 53, the passage after the repetition of the first theme.

When Johann Sebastian Bach writes triplets for one hand, notes so far apart that for the other, he wants to have the sixteenths played, not after the last note of the triplet, but together with it. There are infallible proofs for this statement in his works. Bach did not yet know the more correct, but complicated method of writing that is now used in such cases.

As a student, your aim should be to accomplish something good; but as a master you may try to accomplish something excellent.

The absolute beauty of a work of art, even in its gayest forms, is able to move one to tears. (Mozart's "Marriage of Figaro.")

Art is to make man happy; strong wine excites, terrible news crushes.

In art, do not worship persons.

When you are to hear music, ask what you are going to hear rather than whom you are going to hear.

If, as a pupil, you succeed in playing successfully in public, you will enjoy much praise from the public as well as from the critic; be glad of it without attaching too great importance to it. Bear in mind, the world will criticize you the more severely when you have become a master.

Pain is blameful, but painful operations may have a successful result.

A kindly reproof may give pain, but it does not wound; bitter and scathing reproof is able even to lame strength. Only the objectionable and had should be met in a harsh way.

As dew and sun are to the plant, so is encouragement to an artist, whether he be still a student or already a master. But Jean Paul goes far when he says: "Next to air, praise is the most important condition of an artist's life."

Train yourself early to play at sight. A musician who meets with difficulties when he has to play the accompaniment of a song unknown to him cuts a sad figure.

He who has some knowledge of harmonic combinations will play twice as easily at sight as he who has no such knowledge.

When you play at sight, your eye must always be ahead of the fingers; the following measure must be read while you are playing the present one.

But choose for playing at sight only works the difficulty of which you can overcome with the greatest facility. If you take the second part (hass) in playing four-hand music, give your greatest attention to your left hand; it is better that the middle voice be omitted than that the bass should be missing or should be wrong.

Do not avoid playing from written notes; it is better practice for your eyes than the playing from engraved notes, where everything that belongs rhythmically together is already arranged so that not much deciphering is needed.



must not be played in the same way as the parallel passage in the beginning of the same movement:



everybody expects the "G;" A-flat is a surprise; it would be best, therefore, to lengthen the eighth rest a trifle, and then play the "A" just as softly as possible. But such things must never be interpreted as if one wanted to instruct the hearer. The object of playing is not to instruct other people, but to give them as high a degree of pleasure possible.

When you play an ensemble piece, or when you accompany a solo, not only read your part, but you must also follow, with your eye, the other parts.

When you play a work with orchestral accompaniment, you must know the score as well as you do your solo part.

All compositions must be in this office not later than April 1st.

Competent judges will be appointed by the editor, who shall make up their decisions separately.

The compositions awarded prizes will be published in THE ETUDE and will become the property of the publisher.

The first prize will be \$25, the second, \$15, and the third, \$10.

The judges reserve the right to reject all compositions entered if none meet the required standard. All manuscripts rejected will be returned.

In sending manuscripts use a *nom de plume* or motto, and send us at the same time a sealed envelope containing your name and address, with the *nom de plume* or motto written on the outside of the envelope.

OPEN YOUR EYES.

HOW TO MAINTAIN PUPILS' INTEREST.

BY WALDEMAR NALMENE, MUS. B.

NEVER in the whole history of art have the earnest ones worked so hard to accomplish educational results as those who are working in the field of music to-day. From the work which is being done in the public schools, to those who control the great orchestras, every force is being directed toward interesting and bringing into the realm of music the many who have nothing to do in the matter except to permit themselves to be educated up to this appreciation. Do you understand that every one is working for you? The organists and their choirs, the orchestras, musical clubs and societies, individuals, are giving their time and their strength to bring music within the reach of all of you, and to bring you into the understanding of music. Won't you open your eyes to actual conditions? Won't you put the romanticism and unhealthy sentimentality out of it? Undo music from the swaddling clothes which are stifling it. Leave it in its natural condition. Urge the students that you know to go to concerts. Teach the young people who have not all the money they want at their disposal, that it is better to go to the gallery four times than once to the parquet. Teach them to hear music every time it is possible, whether the name of the soloist be Paderewski or John Smith. Teach them that they must reflect a work of merit, whether the composer was born in 1760 or 1860. Teach them the difference between the word *and* and *and*, and soon you will feel the change of atmosphere; you will realize that there is a healthy, intelligent understanding, which may be likened to the truths and dignity of mathematics, or of divine poetry, among the young, instead of the paper novel romanticism which is holding the great art of music in chains of iron now.—E. F. BAUER in "Musical Courier."

PRIZES TO COMPOSERS.

So great an interest has been manifested in the Prize Essay competitions instituted by THE ETUDE during the past few years, with the result of bringing the journal into relations with new writers, that the publisher has decided to make a similar offer in the province of musical composition. Much of the music submitted to publishers shows a great lack of an understanding of the principles upon which the construction of instrumental music depends, and it is our endeavor to offer to composers an incentive to more systematic study and artistic work.

Herbert Spencer, in his work on "Education," offers some excellent suggestions; if a certain plan of instruction does not create a pleasurable excitement in the pupil it should be relinquished, even when theoretically considered it seems the best, as the child's intellectual interests are more trustworthy than our reasonings.

Many teachers lay too much stress on a certain method or system which they pursue with all pupils alike, making no distinction in regard to age or natural capacity.

They were taught a certain system which they would swear by as the only one leading to success, as some religious fanatics assert that their creed is the only passport to Heaven. I have been told that there were certain teachers, who had for forty years been using "Berlin's Method," and who would not even examine any other, no matter how highly it was recommended.

A teacher should certainly be progressive enough to study more than one method or instruction book, in order to keep up with the times, and select that which suits a particular case.

A physician does not give the same prescription to all patients suffering from the same disease, but varies it according to the age and constitution of the sick person.

The late Professor Bryce says: "Our methods of teaching ought always to be founded on a careful consideration of the nature of the thing taught. The husbandman is to consider the soil, the carpenter the wood, the nature of the seed he has to sow. Even a carpenter varies his mode of putting a nail into a piece of wood according to the size, form, and material of the wood."

Ruskin tells us that "nothing is of the least use to young people now, by the way, of much use to old ones" but that interests them."

It is not an uncommon thing with many teachers, in taking up a set of studies by Loeschorn, Heller, or Overney, etc., to use them in the order in which they are printed without regard to progressive difficulties.

In explaining some new point, teachers should study their phraseology carefully, avoiding ambiguous words and verbose language; nor is it necessary that the pupil's answers should be given in a stereotyped form. Such answers are often given without the pupil's reflecting and thoroughly understanding the exact meaning. Let him do his own thinking and reasoning, even if his expressions appear a little crude at times.

Happy the teacher who succeeds in making his pupils self-reliant, so that they can prepare their lessons without

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his help. It is but too often the custom of teachers, when giving a new piece to play it over in a rapid tempo, with the frequent result that the pupil becomes but a mere parrot.

Dr. Temple, in his work on "University Extension," makes a very pertinent remark when he says:

"All the best cultivation of a child's mind is obtained by the child's own exertions, and the teacher's success may be measured by the degree in which he can bring his scholars to make such exertions absolutely without aid,—that divine and beautiful thing called teaching; that excellent power surely is not enabled to help people to think for themselves; no teacher can succeed by dexterously guiding these endeavorers to success; turning them from their error just when, and sooner than, their error has thrown a lowness upon that which caused it; carefully leading into typical difficulties, of which the very path we lead them by shall itself suggest the way to the goal; and finally, leaving them to themselves, leaving them to the resources of their own unaided endeavors; till, little by little, we have conducted them through a process in which it would be almost impossible for them to tell how much is their own discovery, how much is what they have been told."

Such eloquent words from an eminent and experienced educator, although he was not a musician, should stimulate every music teacher to renewed efforts, so that his pupils may bear his name in grateful remembrance long after his earthly toils shall have ended.

Slowness in comprehending is, no doubt, very trying to teachers, but so long as there is willingness to learn it is not half so provoking as conceit on the part of the pupil who overestimates his own capabilities, and who, if the teacher does not indulge him, will undervalue the teacher's ability and good intention. "Be patient in all things" is no doubt a good maxim, and let it be remembered that there are other things in the world more distressing and annoying than teaching music.

Weak-minded parents often look upon talent as genius and their offspring as being a prodigy; such children are generally precocious and spoiled by their parents, who often want to dictate what pieces their darlings should be taught, although they themselves have not the slightest knowledge of music. While I pity the teacher who is circumstantially like that, I can only recommend diplomacy; give way as far as you can; if not, give up the pup.

If musical instruction, be it instrumental or vocal, aims at something higher than mere mechanical dexterity, then there can be no more efficient means to cultivate and develop the intellect, call forth the latent powers of the mind than the study of harmony. Its relation to a musical education stands on a par with the study of geometry, algebra, logic, etc., in an academic course. No one can possibly deny that these studies enlarge the mind, the power of perception and sound reasoning, while all who have gone through a course of instruction in harmony will admit that increased facility in reading music at sight, memorizing, and, more thorough appreciation of the composition was thereby attained.

It is an indisputable fact that few of our teachers trained in this country have made harmony a serious study. It is not so in Europe, where it is obligatory for all musical students to have at least an elementary knowledge of the same. One of the drawbacks in America is that the study of harmony is left to the discretion of the pupil, and, besides, having to pay an extra fee is often a good reason for avoiding it.

Another cause of treating this study with indifference, even by some who have commenced it, lies in the fact that it is taught by most teachers in a dry, dogmatic manner like so many mathematical rules and exceptions, instead of making it interesting by the composition of short melodies, leading gradually to more extended ones, and analysis of classical compositions.

In conclusion, let it be remembered that as a person's character is judged by his friends with whom he associates, so the pupil also forms an opinion about their teacher by the musical works and books with which he is surrounded. Biographies of musicians should be certainly form part of a teacher's library; he should also keep well informed on the events of the day, and constantly talk to his pupils on subjects as varied as possible, and, above all, keep his mind active. Let him do his own thinking and reasoning, even if his expressions appear a little crude at times. Happy the teacher who succeeds in making his pupils self-reliant, so that they can prepare their lessons without

THE HAPPY MEDIUM.

BY W. L. GATES.

IN the matter of the choice of music for teaching purposes there are two extremes to be considered and a central ground that blends somewhat of these extremes into a happy medium. On the one hand is that style of music that is purely technical,—that which, when the technic is extracted, may be laid aside. At the other extreme is the music that is written for music's sake alone, wherein the technical difficulty has not been considered. This is the pure art product.

Between these two lie those numerous compositions that, while they have an artistic reason for being, have, at the same time, certain technical points, figures of speech, and more especially to please themselves. The smaller proportion hope to be ranked as advanced amateurs, or to make their living by teaching.

And, again, of both classes there is but a small proportion that continue study longer than a year or two.

Now, what nonsense is it to keep such persons on a swastid diet of Czerny, Koehler, et al. (the technical exercises that I have mentioned), when, by a judicious selection from the medium ground, the student might acquire with his technic somewhat of a musical repertory, a taste for that which is intrinsically good, and at the same time enjoy his work a hundred per cent. more.

On the other hand, it is but foolishness of another kind to let loose the whole swarm of B's on the head of the defenseless pupil at the earliest moment that his technic will permit. Bach, Beethoven, Brahms, Bölow,—these B's are immensely large for the youngster to attempt to hit. Let him pass through the middle ground to reach them.

A diet exclusively of meat is one thing; exclusively of sweetsmeats, is another; either one is bound to be injurious. But a judicious mixture may give strength and health.

Another phase of the choice of a happy medium is in steering between the extreme of trashy, so-called popular, music on the one hand, and the (to the pupil) dry classics on the other. Most pupils begin with a well-developed liking for the trashy. A small proportion gain a love for the classics, but a still larger number wind up by hating them. This unfortunate state of affairs is caused by giving them too early that from the classics which they can not understand or digest.

Pupils should progress naturally from the trashy through the popular classic to the strictly classic,—from the stage of silly sacerdotaries as the "Maiden's Prayer" and the "June Bug's Galop" through the pleasing melodies of such writers as Bohm, Godard, Schärwenka, Mozart, and Mendelssohn to the Bach, Beethoven, and Brahms standpoint. Too much anxiety on the part of the teacher to rush the pupil from the one extreme across to the other has cost many a person his love for the good and the beautiful in music.

And so we may again say that there is a happy medium when the pupil may find both technic and real music, and where he is pleased at the discovering of new fields without being dismayed by the array of technical difficulties before him, or by abstruseness of the musical thought.

—A great fact dominates the modern musical world, that is, the emancipation of instrumental music. Previously a vessel of vocal music, it suddenly sprang up, revealed a new world and ranged itself as a rival of its old mistress. Since this revolution, whose hero was Beethoven, the two powers have been ceaselessly at war, although each has its own domain,—one that of opera and oratorio, the other that of the symphony concert and chamber music.—*Saint-Saëns*.

Vocal Department

CONDUCTED BY
H. W. GREENE

THE OLD ITALIAN METHOD.

DISTORTED, degraded, demoralized; sheltering beneath its plausible respectability presumptions of the grossest sort; a scapegoat compelled to answer for every crime in the vocal catalogue; loaded with the stigma of every possible grade of incompetency; a shield behind which ignorance wards off the thrusts of disappointed hopes; a cloak in which charlatany and pretense enfolds itself and beguiles the nay-saying and aspiring student into confidences which are followed by despair and wreck—all because of a name which, except to the few, comprehends only an indefinite significance, even than being borrowed from the faded glories of a remote past and forced into artificial existence in an unnatural and unfriendly soil. The partially equipped statu of the vocal profession is accountable for this in part; not less, however, that the credulity of the average vocal aspirant. Our purpose is to answer clearly the question, so frequently put and vaguely received, "What is the old Italian method?"—and in so doing to settle beyond cavil and finally, the necessity at least for further impositions—and to remove the mask of mystery surrounding the subject, which has been its greatest charm. The old Italian method relates strictly to the mode of technically developing the vocal instrument, irrespective of its quality or condition—the process illustrating a sequence absolutely perfect so far as to what voices are to be put can be related to it. In other words, the training afforded by this system held in view the perfect rendering of the music most in vogue when that system was formulated—viz., the Italian opera.

"Irrespective of its quality or condition." By that is conveyed the truth which so many, unfortunately, overlook. They associate the Italian method with a certain quality of tone, a certain manner of taking a tone, or a certain condition of vocal attainment in some way distinctive. The old Italian method does not begin with tone production or the study of the quality, and has but little to do with the peculiarities of the instrument; it takes the tone as it finds it, in whatsoever condition, and beginning there, subjects it persistently to a prescribed routine, which results in as fixed and unalterable as a system can be made by the combined experience of master minds covering a period of nearly two centuries. This is indisputable. While many, perhaps most of the old method writers allude, in their inevitable and stereotyped prologues or introductions, to quality, they know well the utter hopelessness of expressing their ideas in type, proceed at once to the business of singing—that is, of training the voice as they find it by the old Italian formula, trusting to that formula to enlarge, strengthen, and qualify the voice for its prospective use, and, while so doing, to eradicate the defects existing in the voice; and, happily, but not strange to relate, the results are consistent and satisfactory. All we find relating to the old Italian method in the writings of those whom we can quote as authority is of no value in the way of suggestions as to how tone formation, pure and simple, should be acquired. Such terms as tone placing, or voice building were not known or rarely indulged in, except as they were alluded to synonymously in the advanced stages of development. As before stated, the system presupposed the tone an established fact, ready to be acted upon, expanded, and mastered by the old Italian method. It seemed almost superfluous to illustrate, but to avoid any misunderstanding let us compare the tone of a promising and established voice to a perfectly formed and talented child. The old Italian method recognized the voice already existing clearly an entity, characteristic and worthy of development, no less truly than the parents look with pride upon the possibilities of attainment of their per-

fectly formed and talented child. In either case, the process of culture may comprehend infinite improvement and the incorporation of endless charms and graces not even suggested at the outset; but such amplification would shod luster upon the system by which either the voice or child were developed, bearing no relation whatever to the formation of the voice or the gifts of the child. It is to this peculiar power of maturing and enlarging the scope of the instrument that the old Italian method is indebted for its glory and its influence. When properly understood and traditionally followed, this influence is as potent to-day as when so generally and successfully practiced.

Let us now consider the subject from two standpoints: First, what condition was held as the proper one, to which might be applied the old Italian method? and second, how was the old Italian method applied? Referring to the requisite condition, it is clear that the demands of the times during the period in which the system of development known as the old Italian method was perfected were strictly operatic; thus, voices that were ordinary were never considered; no attention was paid to a voice until it was brought into notice by the fact of its exceptional value, indicated by a strongly asserted individuality. It might be in the direction of quality, strength, compass, or elasticity; but in whatever lay its virtue, if it promised well for operatic purposes it was then rigidly disciplined by the old Italian method with that end in view, and was counted successful only in the measure that it met and filled the requirements of the stage. This differs from the custom of the present day in that there have been great advances along the line of *preparatory culture*. Voices with little of promise in any particular have, by careful treatment, frequently covering a number of years of patient dredging, been brought to the condition that would reveal to us what voices are to be put can be related to it. In other words, the training afforded by this system held in view the perfect rendering of the music most in vogue when that system was formulated—viz., the Italian opera.

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Sustaining, which includes the mezza di voce, the portamento, and the hold in full, half, and echo voice. *Ability*, which includes the various scales in all temp, the vocalises, sottoglio, the embellishments, such as mordents, gruppetti, trill, etc.

Interpretation, in which all of the preceding are applied in songs, recitations, arias, and cadenzas. The system is progressive to a degree, based upon and

adjusting its difficulties with great exactness to the gradually lessening limitations of the vocal instrument under cultivation. Sustained tones are followed by short scale groups in easy compass, always accompanied by solfeggio exercises and vocalises, built upon intervals which are extended as a study of the scales is advanced. To this from time to time as the voice responds is added special treatment for the various embellishments, the work being rendered practical, as opportunity presents itself, by the introduction of Italian songs and arias of appropriate degrees of difficulty. The modern teacher of singing will scarcely credit the severity or maddening exactness with which this system is carried out, and it is hardly possible in the present day to find teachers who use either scale groups or vocalises that are at all comparable on the score of difficulty to those identified with the old Italian system. The facility with which singers of that period conquered technical obstacles can only be explained by the care with which they were taught and the great length of time which they were accustomed to devote to perfecting the voice through this method. The ingenuity of the brightest minds was taxed to multiply the rhythmic and melodic difficulties in the study of coloratura. One has only to examine the pages of cadenzas, arpeggios, and scales, in every conceivable permutation and written in all modes, to appreciate the value of the system; to cease to wonder at the exceptional brilliancy of the singers of the old school.

Thus, in brief, have we arrived at the peculiar and unquestioned purpose of the work in vocal art so frequently alluded to as the old Italian method. It does not place voices by any traditional rule, but develops them by a system proven more perfect than any or all others, enabling the artist to do all that can be required in the highest grades of art work. It is no chance grouping of melodies, exercises, and scales; the method is carefully worked out and systematically applied, covering all points, revealing to its faithful followers marvels of power, agility, color, warmth,—in fact, according as the voice expands under its molding influence, all that can possibly be granted to the individuality in question. It differs from all other modes of development in the rigidity of its demands and the supremacy of its results; its penalties for disloyalty are as severe as its emoluments are great to the faithful. Through it many have become famous; without it, lasting fame as a singer is impossible.

* * *

NORDICA ON PRACTICING.

In a recent number of an English Journal Madam Nordica has contributed the first of two articles entitled "Advice to Young Singers." There is much sound sense in what the gifted vocalist has written, though, of course, some of it is rather obvious—as advice is apt to be. On the other hand, it is precisely the obvious that the student will not notice, of which the following advice on practicing is an example: "One of the first things that the young pupil will be concerned to know is the amount of daily practice she should devote to her work. Upon this point it is important to lay down any hard and fast rule, since it is a matter depending wholly upon the strength, ability, and inclination of the pupil, and should be regulated accordingly. Every girl knows that it is harmful to continue any physical exercise until a sense of weariness sets in. The athlete will tell you that he ceases exercising long before he begins to experience any feeling of exhaustion. The principle analogous is found in vocal culture, although here we have not only a physical exercise,—that of certain muscular contractions in the back of the throat,—but also no small demand upon the intelligence, for much thought must be given to the proper tone production and how to obtain it. Therefore the young girl may practice just as long as she feels that she is benefiting herself and not beginning to perceive a sense of weariness. Just as surely as the hours of practice are beyond the strength of the pupil, just so surely will she feel the results of it upon the second day. She should, therefore, leave off while she still has a strong desire to continue."

Now let us take up the second clause in our proposition, and explain the application of the old Italian method, its purposes and its results.

The system deals with the voice from the standpoint of its first and greatest artistic requirement—viz., control. This requirement, which so diversifies the vocal power, may be classified into three groups, as follows:

Sustaining, which includes the mezza di voce, the portamento, and the hold in full, half, and echo voice. *Ability*, which includes the various scales in all temp, the vocalises, sottoglio, the embellishments, such as mordents, gruppetti, trill, etc.

Interpretation, in which all of the preceding are applied in songs, recitations, arias, and cadenzas. The system is progressive to a degree, based upon and

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

BY FREDERIC W. ROOT.

[Through a mistake in the proof-reading department of THE ETUDE, an addendum to follow the French paradox was not used. The January article at that point should be followed by the following instead of the translation as given. "If one reads this, 'I am what I am'; therefore, I am not what I am,' he condemns it as a silly contradiction."]

ANOTHER important formula might be cast in this same mold, if we consider only the three desirable features of it. But an undesirable feature is also one we constantly encounter, so it must, for practical purposes, be included. I refer to the four levels or places in the anatomy at which voice may seem to be produced.

1. The level of the throat (always wrong).

2. The level of the mouth (a free, a childlike, uncloaked tone, useful in the earlier stages of voice culture and for some shades of expression).

3. The level of the bridge of the nose (a more mature tone, in which most of the work of vocalization is done).

4. The level of the forehead (the flower of voice culture; the mellowness and emotional tone which comes of perfect vocal training).

There are three kinds of effort which, rightly or wrongly, may be made to add power to tone:

1. Breath pressure.
2. Register effort.
3. The resonating process.

Some considerations of this sort fall into pairs, the two parts illustrating each other by contrast. Here are some of these:

Addition and Subtraction.

As a vocal tone is the result of many separate actions, as these actions have to be applied in varying degrees of power, and as certain natural and ready throat actions which interfere with the voice must be eliminated entirely from vocal method, voice development proves to be a daily process of addition and subtraction, certain muscular actions being stimulated and others suppressed.

Objective and Subjective.

This distinction regarding mental attitude is a valuable suggestion to the voice teacher, as he discriminates in his work with his pupils between that which turns the attention inward for the purpose of forming the habits of vocal method, and outward in the interest of that subtle current which one mind can send to another, and which is variously denominated sympathy, magnetism, warmth, expression, feeling.

Principle, not Personality.

This is in the line of the foregoing contrast, but reaching somewhat deeper. As one studies singing, it should be borne in mind that the principle to be arrived at is music, not display. The teacher who will not take a good idea from another for fear he may seem to subordinate himself, or who holds to a wrong notion about it is his own, is putting personality before principle, and, in consequence, is falling behind in the march of progress.

Quantity before Quantity.

This is trite, but is, nevertheless, one of the most excellent maxims to keep in mind during the formation of vocal method. Quantity of breath and quantity of tone are likely to bury the small sprouts of desirable growth.

While speaking of pairs, let us mark this fact:

Technical exercises for the voice properly go in pairs. Almost any line of exercise can be overdone, and from being advantageous it may become harmful. Practice in a divergent line should properly go with it to secure an equilibrium of resource. For instance, a voice is rarely good from the technical standpoint, and never effective for shades of expression, without development in both the clear and the somber timbres. There is hardly a vocal exercise in the entire list of effective ones that does not need to be counterbalanced by a sort of opposite.

A self-evident truth, which, however, needs to be urged upon the attention of some pupils (not to say some teachers) is this:

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The beginning of anything may be very unlike its final development.

Any one who wishes roses to grow in his garden would do well to be patient with certain green thorny bushes for a while. If he maintains that thorn bushes are not satisfactory, and that he will discharge the gardener unless he manages so that what comes to sight from out of the earth shall have soft petals folding together upon each other, the gardener to keep his situation may go to raising cabbages for roses.

In view of the frequently expressed opinion that singing naturally is the best way to use the voice, I will offer this thought:

A good method of singing is not natural but may in time be made to seem so.

The "natural" pitch of the voice is that at which one uses the speaking voice. The singing voice must average about an octave higher. The "natural" act of breathing is to inhale slowly and exhale quickly. For singing it is the opposite. And so on with the whole process.

Another thought that does not fall in with current notions but which is useful in teaching is:

The voice, when produced with the greatest ease and freedom, is colorless, without expression.

The practical bearing of this is that the necessity often arises of temporarily laying aside in practice certain qualities in tone, in order to relieve the voice of limitations and constraint. In the effort for free and effective tone the thought may be in this wise:

Maximum of tone; minimum of effort. But the application of this idea would require careful guidance.

Here is a fact that we teachers do not always honestly acknowledge:

Nature contributes far more to a singer's progress than the best teacher can possibly do.

Indeed, nature's gifts to a pupil will sometimes not only overcome the effects of bad teaching, but carry the incompetent teacher to opulence and renown. The thought is a help in estimating the probable progress of a student; but more especially, it is a caution against any course that might tend to undermine the natural development of the voice.

The extent to which the teacher can deal successfully with the pupil's thought is the measure of his success in teaching the body.

This is another form in which to put the obvious truth that the body is the servant of the mind. But it is not always to keep attention directed to it. Modern methods look more and more to mental processes. And for a subtle an operation as vocalization, one that is such a sensitive expression of mental states, it is more than ordinarily appropriate to take the imagination and other phases of thought into account. A teacher may work long and hard with a pupil without making much headway if he fails to discover the wrong ideal in the pupil's mind which is barring his progress.

These maxims, statements, classifications, formulas, definitions, or whatever they are, are given here in unstudied order and with rather meager elucidation. Each one is capable of expansion into a complete magazine article, and it may come into my programme to do this as time and occasion present themselves.

Perhaps, however, these brief paragraphs may suffice in many cases to keep helpful truths before the minds of some who will value such reminders. I will close these remarks with one more maxim, a favorite one with Dr. Lowell Mason, of venerable memory. This great teacher and leader in the early days of American music was always thankful for correction or information, and his dignity was not outraged if criticism was from some humble source, for he was wont to say: "Error makes us weak—truth makes us strong."

* * *

ANSWERS TO VOICE QUESTIONS.

G. E.—Your experience in listening to ten church choirs must have been an education in itself. As they were probably directed by different masters, you will have observed that the choirs, when heard forty soloists. All the solo voices were good, but the choirs—four-and-a-half part choirs—were affected with the tremolo. The solo voices, however, were not affected with the tremolo. The singer's touch, which is that which will set the tone with the well-controlled vibrations, is a perfectly steady and a vibrant like that which the solo voices had. The solo voices, therefore, leave off while she still has a strong desire to continue."

A self-evident truth, which, however, needs to be urged upon the attention of some pupils (not to say some teachers) is this:

and vibrato; condemn the former and approve the latter: assuming always that the latter is the servant, not the master of the singer.

Your criticism on their pronunciation is a mere serious matter.

Such a pronouncing of incompletely indicated pronunciations, either on the part of teachers or of the artists themselves. The test of true artistic ability may fairly be said to center in their power to sing with enunciation so perfect that as far as the voice would reach the words may be distinguished.

M.—The questions you send in regard to strengthening the voice are well worth consideration. I will give you a careful treatment by a master, covering a period of from one to three years, and, incidentally, skillful attention at the hands of a physician. I can be of assistance to you only to this extent—viz., suggesting a preventive. If your voice is weak, it should be used with the greatest gentleness. If the use of it induces hoarseness, you should either change your method of taking tones or consult a physician.

THE AMERICAN COLLEGE OF MUSICIANS OF THE UNIVERSITY OF THE STATE OF NEW YORK.

IMPORTANT ANNOUNCEMENT.

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Candidates can be examined in one or more subjects separately, whether in theory or technic.

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These examinations afford an opportunity through which students may prove their qualifications, and obtain recognition therefrom, from a regularly constituted University institution.

A plan has been adopted by which the work done by those who have earned an Associateship or Fellowship in former examinations of the College, will be credited toward a University Degree as Bachelor of Music. An important feature of the College is a department for the registration of teachers in four grades: viz., junior, middle, senior, and professional.

The registration is made upon satisfactory evidence of qualification, based both on experience and scholarly attainments in music. These incentives and advantages are worthy the consideration of all serious teachers and students of music.

The Trustees of the College are: Albert Ross Parsons, President; Edward Morris Bowman, Vice-President; George Eldridge Whiting, William Mason, Mrs. Toc; Dudley Buck; Samuel Frowes Warren; Samuel Brenton Wherry; Robert Bonner; Ara Bird Gardner, A. M., L.L.D.; Thomas Tapper; William Bell Wait, Secretary and Treasurer.

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THE divine spark, so-called—its other names are temperament, sympathy, imagination; not expression, that can be taught—falls not within the teacher's scope. The soul expands only from within; its development is intellectual but spiritual. The magician's touch, which in art displays itself by enkindling in the souls of others what the artist feels himself, is as far removed from the realm of technique as Christianity is from righteousness; yet in both examples one is made to stand for the other not infrequently—to the utter confusion of the misinformed.

"ONE of the first proofs of the higher musical education of an audience," says Anton Seidl, "is manifested when they do not insist upon an encore. To hear a song twice in an evening is a mistake, for the singer's inspiration is gone after a song has been sung, and a repetition of the same is only a gymnastic production. Not insisting on an encore shows that an audience appreciates this fact."

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THE STUDY OF MUSIC LITERATURE.

BY CARL W. GRIM.

THERE is hardly any more fascinating and profitable study than that of music literature. One may study it because he is a teacher, and the knowledge is required of him, or one may study it merely for enjoyment's sake. Music literature has an historical and a geographical aspect. Its historical side consists in the epochs to which composers and their works belong. Its geographical feature is in the music of the composers of different nations. Every teacher must gradually gain a more or less perfect knowledge of music literature. A great number of publishing houses have produced very useful and even meritorious catalogues of music, but the unavoidable defect is that they are limited to their own publications. A thorough teacher and earnest student must be acquainted with the complete literature. I will mention a few books for teachers and students.

A good work for teachers and students is Ridley Prentiss' "The Musician," a guide for pianoforte students; helps toward the better understanding and enjoyment of musical forms. This work is designed especially for the use of beginners in giving lessons in music, and also intended to help advanced students to acquire, through careful study and analysis of the pieces they play, some insight into musical forms. An essential feature of the work is that it accompanies the pianist throughout the entire course of study, supplying explanations and analysis of each separate piece. The whole work is divided into six grades (books), distinguished by the varying degrees of difficulty in the pieces analyzed. Such a method of arrangement must, of course, render the work less suitable as a work of reference; but the author endeavored, by means of a copious index, to make it serve a double purpose. A list is added which includes other pieces besides those analyzed, so as to afford a wider choice in cases where the teacher thinks something else would be more suitable or desirable.

An excellent work is John Comfort Fillmore's "Pianoforte Music: Its History, with Biographical Sketches and Critical Estimates of its Greatest Masters." The author of this book will be found in the following objects: To discriminate clearly the natural epochs into which the history of pianoforte music divides; to give a lucid statement and exposition of the principles of composition which have governed and determined the creative activity of those epochs; to trace the development of these principles as manifested in the phenomena of composition, and to point out the relation of the work of each epoch to what preceded and what followed it; to call attention to the great epoch-making composers whose work furnishes the chief examples of those characteristic principles; to give a clear and discriminating account of their work, a trustworthy estimate of their relative rank and place in history, and to furnish biographical sketches of them sufficiently full to give general readers a not inadequate notion of the men and their lives; to notice the work and lives of minor composers and performers with as much fulness as the limits of the book will permit; to trace the development of the technique of the pianoforte; to give a sufficient account of the instruments which preceded the pianoforte, and of their relation to that instrument.

A much larger work on the same plan is C. F. Weitzmann's "History of the Pianoforte Playing and Pianoforte Literature," with an appendix on the History of the Making of the Pianoforte. Contains music and illustrations.

Ernest Pauer has written an important book entitled "The Pianist's Dictionary." It is a dictionary of pianists and composers for the pianoforte, with an appendix of manufacturers of the instrument. It gives short and concise information of a composer or performer, his country and time of birth and death, the names of his teachers and pupils, what his appointments were, and the distinctions which were conferred upon him. It is a special book, which deals only with the piano, and thus the productions of composers in other branches of the musical art are not within its scope. The pieces marked f have been pointed out either by the composers them-

selves or selected by Ernst Pauer himself according to his experience as teacher, as worthy of notice.

A most remarkable book named "Kritik der Tonwerke" (Critic of Musical Compositions) has just been published by Jilina Fuchs in Leipzig, Germany. It treats of music literature in its entirety, and is intended as a reference book for professional musicians, teachers, and thorough music students. The book contains three parts. Part I presents a list of 2576 composers (from Bach on), ranked according to the value of their compositions. The list has four degrees, each being subdivided thrice. Part II is a graded catalog of the choicest music for all instruments and voices and their various combinations. Part III gives critical estimates of about 50,000 compositions. It took the learned author over forty years to prepare and finish this unique and useful work. Any English-speaking person can use this work, because the grading of pieces and their critical estimates are given in letter-ciphering, the meaning of which can be readily explained by some German friend.

Any of the above-named works on music literature will be found more or less a helpful stimulus to better musical work.

LISTENING WELL.

BY AD. GRÜNDLER.
Translated by LOUIS G. HEINZ.

"PLAYING well is nothing, but listening well is rare," is what I lately read, painted in old German, over the music treasures of a music school; and the more I pondered over the apparently singular sentence of wisdom, the more I thought it worthy of some attention whenever music is performed.

Good playing in our day is no longer a rarity. The teacher of to-day brings out quite a number of piano players whose execution goes considerably beyond the everyday amateur, and who, half a century ago, would have attracted considerable attention. Our grandparents were upon whom a non-musician would attempt Weber's "Invitation to the Dance." To-day there are in every medium-sized city amateurs in numbers who can master a difficult polonaise of Chopin, a fantasy of Mozart, and the difficult compositions of our classics. But has our public gained knowledge and pleasure in music to the same degree?

Of good players we have enough, and more than enough; but where are the good listeners, who are as necessary to those who play as is the soft echo of her sweet tones to the nightingale? And how many thoughtful persons there are in the most refined society, to whom one would like to read the sharp reminder of the old wise man: "Do not confuse the players, and when songs are sung, do not chatter the while, but save thy wisdom for another time."

There is also an appearance of listening, in a deep outward quiet, which, nevertheless, can not satisfy an intelligent player whose soul lives in the music. It acts like a cold plunge-bath on the warm emotion of the heart, when, after the last dying tone of Chopin's "Funeral March," general applause sounds through the hall; or when, after the passionate delivery of the "Appassionata" of Beethoven, the lady of the house obligingly steps up to the player, and says: "Surely your fingers must ache after such exertion!" or, "How many hours do you practice daily?" Most speeches of praise and thanks in society are wont to refer to the technical ability of the performer.

Many persons find their highest enjoyment in looking on. With childlike delight their eyes follow the quick up-and-down of the fingers, and one gains their most enthusiastic applause by a *gissezzo*. These different kinds of listeners have brought it so far that we were in want of that species "Salon Music."

Naturally, all music for company must, according to its surroundings, have a light, agreeable character; everything gloomy or serious should be kept away. In our polite circles we scarcely dare risk to play the charming short minuets and rondos of Mozart and

Haydn, the flowing melodic movements of Schubert, but we must often select the emptiest transcriptions to give our listeners pleasure with our music. That is a sad sign of lack of musical education. Those pieces are most sure of success whose outer dress is most difficult for the player, and whose contents must be just as light and empty to the ear of the hearer. As if it could be a pleasure or an enjoyment to see how the player tears over the keys, breathing more easily when at last the dangerous finger-gymnastic has passed without any accident or drahmen! And that is called piano-playing! Methinks it doth appear to be piano-working.

Where have those music lovers of the good old times remained, who, in the circle of friends, without any pretension to artistic execution, could enjoy themselves to their heart's content with a plain song, with a string quartet? One seldom finds any one now who enjoys music unless he plays himself. And even with those who have acquired artistic skill, their interest seems to culminate in their own accomplishment. In this the musical people are often worse than the unmusical. Who does not know those young ladies who sing a song with muffled expression, and immediately after they have sung their last tone turn round and begin talking to some one, unconcerned whether the composer has allowed the sentiment to continue in a postlude or not? He who can play often makes the most impolite listener, just as speakers are always the most impatient of all listeners to any other speaker.

Listening well is rare. When will the pure, harmless pleasure in music again enter into hearts and homes, into the social circle and the public concert? The critical listening of the connoisseur can not and should not be expected from a large audience—that hearing that is followed by a deep crease of thought in the earnest fore-head when following the labyrinth of the encircling passages of a Bach fugue or an eight-voiced chorus. With us there is wanting a happy, free enjoyment; an unrestricted pleasure in and at the play of tones. Only when the virtuous concert with their circus-like compositions and solo exhibitions have come to an end; only when one does not rush to the concert hall only to hear the celebrated corypheus of the day, but rather to hear Schumann songs and Beethoven symphonies; only when our renowned fashionable artists are banished from the holler of art, from the individual altar of idols—only then will music be performed.

Good playing in our day is no longer a rarity.

The teacher of to-day brings out quite a number of piano players whose execution goes considerably beyond the everyday amateur, and who, half a century ago, would have attracted considerable attention. Our grandparents were upon whom a non-musician would attempt Weber's "Invitation to the Dance." To-day there are in every medium-sized city amateurs in numbers who can master a difficult polonaise of Chopin, a fantasy of Mozart, and the difficult compositions of our classics. But has our public gained knowledge and pleasure in music to the same degree?

Of good players we have enough, and more than enough;

but where are the good listeners, who are as necessary to those who play as is the soft echo of her sweet tones to the nightingale?

Art. 2.—All other players are self-seeking, and most of them play and sing very badly.

Art. 3.—Money paid to any other teacher is mostly wasted, or worse.

Art. 4.—Through reflection and happy instinct I have come to a large capital of thought and understanding. As this is my business capital, it would be the height of indiscretion for me to communicate any of it, except a little of the esoteric part at so much an hour, and to one pupil at a time.

Art. 5.—When I die the chances are that the world will go to the dogs, musically. It will be unfortunate, but what can I do?

Art. 6.—Societies and affiliations are mostly detrimental to the interests of Art and Me. They tend to draw things down to a common level, thus hindering progress and a proper recognition of My position.

Art. 7.—It is hard and must forever be impossible to bring the rank and file of the so-called musical profession up to my proper idea of Art as I understand it.

Art. 8.—At the same time, whatever can be properly done for them I am willing to undertake if properly encouraged and paid.

—Every difficulty sharped over will be a ghost to disturb your repose later on.—Chopin.

—Only a cultivated artist has a true judgment in the things of his art.—Hiller.

THE ETUDE

FAMOUS COMPOSERS AND THEIR WORKS.
Edited by J. K. FAINE, THEODORE THOMAS, and
KARL KLAUSER.

SOME years ago the J. B. Millet Company, of Boston, began the publication of a work that has proven of very great value to earnest, studious musicians. This work, entitled as it was, was the outgrowth of a desire on the part of a few gentlemen to do something practical for the advancement of the cause of good music. The general editor is Professor J. K. Paine, who holds the responsible position of Professor of Music in Harvard University; the editor of Musical Selections is Theodore Thomas; of Illustrations, Karl Krauser, whose extensive knowledge on this subject gives value and weight to his comments. The names given above are the names of the most expert of critical judgment in regard to the material used in the work.

In explanation of the plan of this work, in order to lay its scope before our readers, that they may judge as to its value to them, we say that it gives concise and authentic biographies of the famous composers whose works are already familiar to the world; descriptions of the works of these composers, from which may be formed an intelligent estimate of their genius, their influence on each other, and their position in musical history; essays on the development and cultivation of the principal forms of musical art in Italy, Germany, France, England, United States, and other countries.

That the editors and publishers have produced a work that corresponds to the programme laid down, is easily apparent to the careful reader of this *magnus bonus*. The student of musical history and biography will find what he wants, the student of comparative music history, and the inquirer who wants the philosophy of musical history will find his demands amply supplied. The various national schools of composition are noted and their characteristics analyzed. The musical examples are of such a nature as to give a very clear idea of the styles and excellencies of the various composers. It would be in the highest sense unfair to omit reference to the many portraits, illustrations, and *fac similes* that adorn the pages of this publication. They give to the book a character and quality that admits of its being catalogued as a work of art on art.

The writer, who possesses the work originally issued by subscription in thirty parts, at fifty cents each, has made great and frequent use of his copy, especially the biographical and critical material, which contains matter that is not in some of the standard works. There is much in these chapters that is almost invaluable to the student and writer on musical topics. Furnished with an elaborate cross index, a *sine qua non* of a book of references, any one can find what the work has to say on certain subjects. The seven essays on the development and cultivation of music in the different countries bring together a mass of information which has hitherto been accessible only by special research. They sum up the work done in each country in a certain period, and thus give a comprehensive survey of the field. Altogether the work must be pronounced a most important contribution to musical literature.

SYMPHONIES AND THEIR MEANING. By PHILIP H. GOEPF. J. B. Lippincott Co. Price, \$2.00.

The plan of this book is simple, yet new. It gives of certain instrumental masterworks the impression of a musical, uttered in language free of technicalities. At the same time the writer has avoided a rhapsodic imputation of stories or allegoric pictures. The value of the description lies in the life-like way in which the reader is led to feel the poetic thrill of the whole. Symbols and figures are used freely to make clear the intent of the master. To insure a continuous grasp of the music, there are abundant musical illustrations, where not the mere theme but the whole harmonic and rhythmic effect are given in clear setting for the *piano-forte*, while the orchestral color is always indicated.

I should have liked to see the chord of the diminished triad treated as an independent chord, as well as a mere part of the chord of the dominant. In the latter sense it really has no individual existence.

But the accounts of the symphonies are in a way merely incidental to an insight into the special poetic quality of each master, presented in separate chapters. The higher steps, such as the mixed chords, the modulations and suspensions, are admirably treated. I wish Mr. Chadwick the success he so well deserves.

ROBERT GOLDBECK.

shed light on certain fundamental aspects of the art of music. In the index will be found such subjects as "Humor," "Logic," "Sequence," "Meaning," "Description," "Ethics," "Form," "Thought,"—all in their special relation to music, and their expression in the art.

On all these questions the writer is firm in his conclusions. The book is well made, with most attractive type and cover.

THE MUSIC OF THE MODERN WORLD: Explained and Illustrated for American Readers. Editor-in-Chief, ANTON SEIDL. D. Appleton & Co. 25 parts, \$1.00 each. By subscription only.

This great work, now complete, was originally issued in twenty-five parts and sold by subscription. Before the whole series was published, it was found that some material on Wagner, collected by Mr. Seidl, could not be used within the limits of the work as first arranged, and two supplementary parts were published.

In expressing a judgment on a work, it is fair to state the design of it, and then seek to find out to what extent the completed book fulfills the purpose. The editors and publishers seem to have had in mind to give to the public a musical work that should combine artistic beauty, literary excellence, and musical value and interest to the professional as well as the *dilettante*, the vocalist as well as the instrumentalist.

Let us note some of the subjects considered and the writers who have contributed articles: German Opera, Italian Opera, Oratorio, Modern Classic Music, Orchestra and Sacred Music, Piano and Vocal Teachers, American Composers. Writers: Anton Seidl, H. E. Kreihill, William Mason, Victor Manvel, Henry T. Fine, Louis C. Elson, William Shakespeare, Michel Marchese, Shirlage, and Boekelman on Bach. The illustration of a Bach fugue, printed in colors, according to Mr. Boekelman's plan, is of great interest and value to the student of contrapuntal forms.

In speaking of the book as a whole, we can most unreservedly commend it to our readers as a work containing a variety of the most useful information about music and musical subjects, expressed in an entertaining style, with valuable musical illustrations, both for teacher and student, and embellished by a great variety of illustrations ranging from photogravures, color plates, portraits, and innumerable small decorative designs, the whole making an art-book such as grace the library or drawing-room.

The work certainly does make the reader thoroughly acquainted with the various phases of modern music as it is now, and as evolved from meager beginnings.

PRIZE ESSAY COMPETITION.

THE annual essay competitions which *THE ETUDE* has conducted for several years past have always excited great interest among our readers and contributors. They have been of value to *THE ETUDE* in bringing us into relations with new writers, frequently of originality and power. To the competitors we are sure they have been stimulating, in affording that incentive to the very best work that they can do.

We will show our appreciation of the support we have received in former years by increasing the amount of the various prizes. This time we will distribute \$110, according to the following scale:

First prize	\$35
Second prize	30
Third prize	25
Fourth prize	20

No restrictions are made as to subject, except that the essays must be in line with the character of the journal. We can not use historical or biographical matter in this contest.

The competition will close April 1st. The essays will appear in May. The judges will be the corps of editors of this journal. The length of the essay should not exceed 1500 words, and competition is open to all.

The new work by W. S. B. Mathews, "Evenings with Great Composers," has not yet been issued. It has been decided to add a few chapters on American composers, so that the work will answer the demand for programmes of American composers, which have now become quite popular with our music clubs. The name of the work has been changed to "Masters and Their Music." A short biography of each composer has been added, making the work more varied in its character. We expect to issue the book about the middle of the month, and all special offers for the work are withdrawn. There will be some 200 pages to the work and it will retail for \$1.50. We most sincerely believe there is a mission for the book. While much has been written in way of biography of the masters of music, there is a lack of literature on the explanation of their works. The book entitled "How to Understand Music," by the same author, has been read as much as any work on music. This work follows along the same lines. If you have not already ordered a copy for your library do so now.

The "First Dance Almanac" which we fully expected to be on the market by this time has been receiving some "finishing touches" which will delay the issuing a few weeks. We will therefore continue the special offer price, for another month, of 30 cents postpaid. The pieces of this volume will be the easiest, and nearly all will occupy but two pages. It will meet the wants of the average pupil who is just about to finish the instruction book and is growing incurious for pieces.

"How to Teach, How to Study," by E. M. Sefton, is the only book of the five we have announced as new issues that is ready—the rest will follow very rapidly. This little work, which retails for only 50 cents, is valuable for teachers. We can not be too well equipped for our work. There are so many problems in pedagogics that we need all the light we can get; even then we see but dimly into the mysteries of human mind and character. The special offer price for this work expires, as with all books, when they appear on the market. No orders will be filled at special price.

The Sight-reading Almanac of C. W. Landon, which is still in press, is fast approaching completion. It is out on one special offer list of new works for thirty-five cents. The plan of this work is unique. It is, first of all, a course of sight reading with detailed instruction on that point; then, the pieces are finely chosen and very carefully edited and graded. It is a great all-around volume of easy music by the best composers. No one is better fitted for this task than Mr. Landon, who has greater insight into elementary instruction than any one we have ever known. You will not go amiss by subscribing for this volume.

In the January issue we made an offer of three prizes for the three largest clubs. We are not yet able to publish the names of those who won these prizes, as our subscription business during the month of January has been so large that it will not be closed upon this issue goes to press. As mentioned, we will publish these names in the March issue. We will, for some months to come,—perhaps for all months, with the exception of two or three in the summer,—beginning with the month of February, offer one prize, in addition to all other premiums, for the largest club sent in during the month. That prize will be five dollars' worth of books from our catalogue. This is in addition to any other premium or cash deduction which is taken. It means that, by the addition of perhaps one or two to the original cash which you intend to send to us, you will obtain these books free of any expense to yourself.

The collection of music, "Standard Third and Fourth Grade Pieces," by W. S. B. Mathews, will not be issued until some time this month, the delay having been caused by the paper which did not arrive as ordered. We will, however, not disappoint our advance subscribers again. It will be positively issued this month. We will continue to receive orders for it at advanced price of only 35 cents postpaid. In case the book is charged at this price, postage will be charged extra. Our special offers are for cash with order. They can be charged where the parties have good open accounts with us. The volume of "Third and Fourth Grade Pieces" is intended to accompany these grades of Mathews' "Standard Studies for the Piano." The volume contains classical, semi-classical, as well as popular music. Every piece has merit.

The extraordinary offer of five new works mentioned in last issue is hereby withdrawn. But the offer as a whole will still be at special rates, but the offer as a whole expels as announced with this issue. There have been quite a number of orders received and the books will be delivered as fast as issued.

The ETUDE has never been more prosperous. Our influence is being felt visibly all over the land. We feel the responsibility of this increased influence. It is no little task to properly fulfil the duty of editor of a journal that reaches the class THE ETUDE does. The wants are varied—often diverse. We do not propose to satisfy all.

We issue a journal which, in our judgment, is gratifying to the majority of our constituents. We aim to be of service to the teacher and amateur, and it is gratifying to know our efforts are appreciated. Never in our history have we received such kind words from our readers, and we hope we may still continue to prove worthy of the confidence of the music lover. We have been able by the increased patronage to enlarge the number of pages of THE ETUDE. We ask a continuance of your support, and we will continue to produce the very best journal that care, enterprise, and money can produce.

The Premium List will not be found in this issue. It can be consulted by referring to January or December issues. This is the time to procure subscriptions; in a few months it will be more difficult to induce persons to subscribe. Look over the premium list and see if you can not get subscribers to procure what you desire.

The Sight-reading Almanac of C. W. Landon, which is still in press, is fast approaching completion. It is out on one special offer list of new works for thirty-five cents. The plan of this work is unique. It is, first of all, a course of sight reading with detailed instruction on that point; then, the pieces are finely chosen and very carefully edited and graded. It is a great all-around volume of easy music by the best composers. No one is better fitted for this task than Mr. Landon, who has greater insight into elementary instruction than any one we have ever known. You will not go amiss by subscribing for this volume.

We have just purchased a number of fine cabinet size photographs of a number of famous composers and pianists, which we can recommend to our patrons as some of the very best to be had. They are splendidly printed and finely finished. We can supply, at present, photographs of Brahms, Mascagni, Moszkowski, Saint-Saëns, Schawenska, Tschaikowsky. The price is fifty cents, postage paid.

The book of the hour is "Qno Vadis," by the great Polish writer, Henry Sienkiewicz. The scene of the story is laid in the time of Nero, and deals, in great measure, with the persecutions of the early Christians. This book is certain to achieve the success of "Ben Hur" and "Trilby." It is magnificent in conception, classical diction, and filled with situations powerful and intense, painted in words that glow like the richest colors. The historical setting is true to life, and the book, aside from its interest as a story, its value as literature, has merit as one conveying in a distinctly readable form information as to the religion, laws, literature, political and social life of the Romans. The burning of Rome by orders of the bloodthirsty tyrant is depicted in the most superb style. The scene in the arena, the gladiatorial combat, the massacre of the Christians and the struggle of the Lydian giant with the aurochs are projected in a relief that equals anything in literature. It is the greatest work of the past year. The usual price of the work is \$2.50. We will send the work for only two subscriptions. It is bound in fine cloth. Price, 75 cents.

The next supplement which we will give with THE ETUDE will be a life size portrait of Mendelssohn, published in the same style as "Inspiration," given with the last month's issue. These are far superior in workmanship to those which we have been giving. If the artist working on this portrait does not finish it in time for the March issue, it will surely be given with the April number.

If you have not in your musical library a copy of the "Handbook of Music and Musicians," compiled by Ch. Hermann, we would suggest that you obtain it. It might be called a small encyclopedia; in addition to being a dictionary of musical terms, it has biographical notices of more than 1500 prominent composers. It is quite a valuable little book, retailing for only \$1.00.

* * *

No better advertisement of the work which we are doing among music teachers could be written than to simply draw your attention to the testimonials which we print, more or less, in each issue of this journal. They tell not only of the pleasure and utility of our separate publications, but also of the general satisfaction which our way of doing business gives; that is, the filling of orders for music teachers' supplies, the sending of selections, our exceptional terms, etc. We are thus led to believe, also, that our claim to be the quickest mail order house in the country is well founded.

* * *

We want reliable persons in every city and community to act as agents for this journal. Write to us for particulars, stating the amount of time you can give to this work. Those we have been so successful that we can confidently assure those who have the proper qualifications of success. To the proper person who will give enough of time to the work to do it properly we give large commissions.

* * *

DR. CLARKE'S motto in teaching harmony is, "Learn one thing at a time, make each thing learned a stepping stone to the next." Many departures, as a result of this, will be found from the practice of all other text books, the most notable of which are the discarding of figured basses and the adoption of melodies for exercising the pupil. The great advantage of using melody without any guide but the pupil's knowledge, has been proved in numerous instances by learners who, having failed when attempting to learn by the old method have attained with ease and rapidity the desired knowledge under this new method. The new work by Dr. Clarke, which is now in process of manufacture, will certainly increase the interest in the study of harmony. He ranks with the best theorists of the times. His two present works on harmony enjoy extended popularity. In this new work he has given us the experience of twenty-five years' active teaching. We predict wonders from this work. It is on our advance order for fifty cents. Send in your fifty cents for a copy.

* * *

We have just purchased a number of fine cabinet size photographs of a number of famous composers and pianists, which we can recommend to our patrons as some of the very best to be had. They are splendidly printed and finely finished. We can supply, at present, photographs of Brahms, Mascagni, Moszkowski, Saint-Saëns, Schawenska, Tschaikowsky. The price is fifty cents, postage paid.

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* * *

MUSIC IN THIS ISSUE.

THE ETUDE

"SLEEP, MY CHILD" by Ehrmann, is a simple berceuse, somewhat of the French style in conception and construction. The varying harmonies must be clearly brought out and the rhythm smoothly maintained. Several places well suggest a sort of echo treatment.

"LET ME WEEP," the English version of "Lascia chi pianga," is a celebrated air from Handel's opera "Ritardo," is a fair example of the man's broad, simple, harmonic style. The treble should be brought out very distinctly, although frequently a member of a chord. The phrasing should be most distinctly regarded, since it followed the lines of the original text.

In our vocal selections we present two gems of German song. "Still as the Night," by Carl Bohm, is a great favorite with singers, and when rendered with a broad *sustento* style and simplicity of expression can not fail to charm the hearer. It will make a good study for teaching purposes to inculcate a control of firm, steady, sustained tone-control. The diatonic descending figure in the accompaniment is to receive careful attention.

THE piece, "Chopin," which might have been called by the composer, Godard, "Homage or Memorial to Chopin," is a delicate tribute, in musical expression, to the great Polish master. It has much of his own peculiarity, the smoothly flowing passages, and the broader, richer melody in the left hand, bass and tenor register, so suggestive of the singing quality of the violoncello. There is much piagnanza in the harmonies, which show the influence of the French national school.

EDWARD GRIEG represents, perhaps, as much as any composer now living a distinctly national spirit in his music. Patriotic devotion to his country and his people is a strong factor in his life and work. It has been suggested by some critics that Grieg's works may not stand the test of time and will be classed as provincial; yet, however this may be, it is certain that the music-loving public is fascinated by his peculiar charm of melody, harmony, and rhythm. In the piece we print in this issue, "The Norwegian Bridal Procession," there is no difficulty as to the intent of the piece. The party is heard in the distance, approaches nearer, passes, and little by little the sounds die away in the distance. The rhythmic and melodic characteristics of rustic instruments used in such circumstances is clearly indicated. Altogether this is a most fascinating composition.

"POLISH WEDDING FESTIVITIES," by Nühberg, is a drawing room piece in polonaise rhythm, and should be given a spirited rendering, the melody being brought out clearly. The second, A-flat, portion should be rendered in a much more quiet style, as if the general joy was for the moment slightly checked by anticipation of the unknown future before the newly-wedded couple—that future which none may know until it has become the living present and yet is always before us. But the silver lining is once more seen, and joy and the dance again light up the hearts of the wedding party.

DONIZETTI was a master of melody in the Italian style,—rich, flowing, always singable, even sensuous in its rhythmical and emotional rise and fall. In the "Quartet from Lucia di Lammermoor," which we publish this month, the player will find one of those gems which have made the fame of the great Italian. The crotchety critic may say that it is not dramatic enough to suit the scene. This quartet follows immediately after the signing of the marriage contract by the faithless Lucy. The words sung by Edgar to the opening strain are "What from vengeance now restrains me?"

Mozart, the ever-living fount of melody, the singer, whose charm never grows old. We print an excerpt from "The D Minor Concerto," specially arranged for this number. It contains all those peculiar beauties so characteristic of the great master, his genial spirit, his sunny nature. It need tell no story; it needs no prologue; it fits in with every player's mood. Learn to play it so well that you assimilate, individualize it, and make it the echo of your own emotional moments. Music is able to charm by its own sweet, tender purity, and Mozart was a master in such creative work.

"THE MAESSES LYNN." What pictures come up in mind when the stirring strains of the battle-hymn of the French Republic are heard! Have you seen the celebrated picture which represents Rouget de Lisle singing his new patriotic song? It is a grand inspiration to playing this piece. The arrangement for four hands throws out in strong relief the massive harmonies of this piece of a great people.

THE ETUDE is always fresh and new. Your Vocal Department adds much to it. BESSIE VON H. TING.

Eison's "European Reminiscences" has a most sincere and cordial indorsement. It is one of the most beautiful and fascinating books I have ever had. The humor and the fullness and breadth of his conceptions. Mr. Eison was so stormily applauded that he found himself obliged to respond to a roasting encore!" "Tangled."

"The blind pianist, Mr. Edward Baxter Perry of Boston, played with genuine artistic power. He possessed a admirable technic and a delightful pianissimo, and plays with power and passion. With Chopin the artist was in his element, and displayed not only great technical facility, but charmed his hearers with his delicate and thoughtful interpretations, exquisite polish, and perfect legato."—Mr. Karrer.

I am using Mason's "Touch and Technic" in teaching, and am more than pleased with the work.

CARRIE B. MILLER.

I am charmed with the "Notes of a Pianist." The style leaves nothing to be desired, and it is written with so much pathos that one's heart aches, even at this late date, over the trials the dear artist endured. "Peace to his ashes!"

It is a charming addition to my musical library.

ELMA DEAN.

I consider Clark's "Pronouncing Dictionary of Musical Terms" the best of its kind that I have ever had the pleasure of examining. With the valuable index of musicians, the carefully worded definitions, and the nineteenth century phonology, it is almost indispensable addition to the musician's impedimenta of a student.

J. H. GETTERSON.

The music sent "On Sale" has proven very satisfactory, and save me much trouble in selecting and ordering.

JULIA ARNSTON.

Have been very much gratified with the season's "On Sale" package you sent me. It is a welcome and satisfactory addition to my collection.

W. L. JOHNSON.

I must add a word in praise of "Musical Talks with Children," by Tapner. All of Mr. Tapner's books possess strong spirituality; in them he goes to the root of the matter and shows us that music rightly interpreted is a religion. This new volume is full of noble thought. No conscientious person can read it without intellectual and spiritual gain.

LOLA M. GILBERT.

TESTIMONIALS

SPECIAL NOTICES

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

A COMPANIONIST WOULD LIKE POSITION WITH vocal teacher. Reference, L. R., care THE ETUDE.

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FOR SALE—IF HARD MAN CONCERT GRAND Piano, ebony case; \$1600.00 catalog price. Three years in use, in fine condition; \$250.00 cash. Great bargain for Church, Hall, or School. Address, Studio, 76 Boca Vista Ave., Yonkers, N. Y.

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D. ROBERT GOLDBECK HAS JUST COMPLETED his system of the "Art of Motion" in piano playing and "Intuitive Harmony." Correspondence in regard to these important subjects with a view to having study. Address Dr. Robert Goldbeck, 1194 Dixiel Boulevard, Chicago.

SITUATION WANTED BY A GOOD ORCHESTRA and solo violinist, and teacher of theory, chorus, and piano of many years' experience. Address, A. J. Schall, 1345 Broadway, Cincinnati, O.

EDWARD BAXTER PERRY gave a recital in Stuttgart, Germany, for the Sibilian Franzenverein, an organization under the special patronage of the Queen of Wurtemberg, on the 1st of December. He also assisted in a miscellaneous concert in the Royal Concert Hall in the same city on January 10th. The following extracts are translated from the press of that capital:

"In Edward Baxter Perry the audience made the acquaintance of an eminent artist. The blind master commands an astounding technic, which, in conjunction with lofty musical intelligence, is visible over all his playing. His playing is the most elegant and graceful, the fullness and breadth of his conceptions. Mr. Perry was so stormily applauded that he found himself obliged to respond to a roasting encore!" "Tangled."

"The blind pianist, Mr. Edward Baxter Perry of Boston, played with genuine artistic power. He possessed a admirable technic and a delightful pianissimo, and plays with power and passion. With Chopin the artist was in his element, and displayed not only great technical facility, but charmed his hearers with his delicate and thoughtful interpretations, exquisite polish, and perfect legato."—Mr. Karrer.

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Young Player's Popular Collection.

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merit. Price, \$1.00; bound, \$1.25; cloth, gilt, \$2.00, postpaid.

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J. E. Ditson & Co.

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Book" is generally used by teachers who wish a systematic
record. This is a work designed to aid the teacher.
It touches on every phase of teaching. Every difficulty
which may arise in the teacher's mind is met. It will help
even the older teacher study the book. There is such
a thing as doing a thing for years, and doing it wrong
unconsciously. He is the best teacher who is most anxious
to improve his method of imparting knowledge, and
he prepared to receive advice. It relates solely to the
idea of how to get the heat work out of the pupil.

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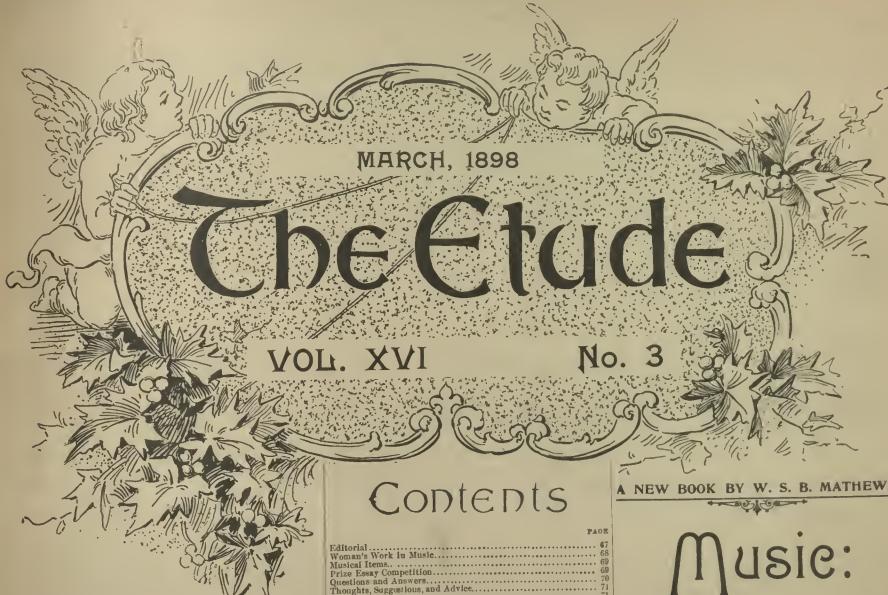
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